

THE LARGEST WRITER'S MAGAZINE

Writer's Digest

THE TREE THAT GREW IN BROOKLYN
By Betty Smith

WHO LEFT THAT BODY THERE
By Patricia Buchanan and Leonard Snyder

TWO IRONS IN THE FIRE
By Rosamond Du Jardin

WESTERN CORN (Pulp Grade)
By Samuel Mines

REWRITING FICTION FOR RADIO
By Nelson S. Bond

THIRTY MONTHS ON THE INSIDE
By Diana Parker

The Writer's Market
New York Markets

The Forum
B'Way

TWENTY-FIVE CENTS



A SALE

to the **Saturday Evening Post**
and what the **Uzzells** had to do with it

BOB HOGAN is absolutely right. Writing me from his home in Sparta, New Jersey, of his first sale to the Saturday Evening Post, he says that no one can tell for a positive certainty that a given story will sell. Demands change, he says, and a story that might sell today might not have a Japanese chance tomorrow. But, he adds (and like the fine lad he is he gives me permission to quote), "what I would like very much to do is to shout to the entire world of aspiring writers and tell them about you."

This is why I stick to my business of putting writers into print instead of getting into real money somewhere; letters like this one from Bob Hogan make life really something. I quote further: "You folks aren't magicians who can make something out of nothing, but you are the best down to earth, solid, sensible writers' aids that I have ever encountered or heard of. Your guidance and help has been of enormous value to me over and above what little you received in cash money."

Thanks, Bob. I have received similar letters from Paul Gallico, Gertrude Schweitzer, and others of big slick fame. One of them wrote me recently she had sold every story I had helped her plot in a year of work together. I studied the rejections of one of Bob Hogan's pals and put him also in the big books. And then there are — too many to talk about here.

And you?

Here are our services:

Manuscript criticism: an editorial appraisal, reasons for rejection, advice, fee \$5. A collaborative-consultation criticism, including appraisal, blue penciling, replotting suggestions, and advice, \$10. These fees are for stories or articles not exceeding 5,000 words. For excess wordage, 75 cents a thousand words. The ten dollar fee will be deducted from the cost of any term of collaboration entered upon. Collaboration plans explained upon request. Fees for help with novels also on request. Manuscripts thus criticized, if found publishable, will be submitted through my New York representative without further charge.

Personal answer and free booklet — just write me what you're worrying about.

Stillwater

Thomas H. Uzzell
Camelia W. Uzzell

Oklahoma



That Lovely First One

Dear Friends:

Just a line this beautiful morning just before Lent to tell you that my spirits are soaring because I have actually made a sale! The check cheered me out of all proportion to its size. It came from the Macfadden publications. Now, I shall go to work with renewed vigor and hopefulness and with many thanks for your patience and interest.

ELIZABETH COSGROVE,
Muskogee, Okla.

Here Today

Sir:

Perhaps some of your readers may be interested in the needs of our new monthly, *War Plant Worker*, first issue dated April.

WPW is aimed directly at and for men and women in vital war plants in the Chicago area. All material should be slanted accordingly. Most of the initial issue is staff-written but we can use short factual features in lengths of 500-1000 words—male and/or female interest; also, brief and meaty editorials that stress the importance of jobs on the production front.

Fiction is being considered for future issues, but only in short-short lengths, 800-1000 words, war plant angle—probably just one per month.

Payment is on publication by arrangement, averaging 1c per word. We'll try to report in two weeks.

MARK OSBORNE, ASSO. Editor,
War Plant Worker,
608 S. Dearborn St., Chicago, Ill.

Another Writer Accounted For

Sir:

I cannot send manuscripts out until my War Correspondent credentials are granted. When I left the mainland early in December, these credentials were in the process of being granted.

It may interest you to know that I'm working as a laborer in the Pearl Harbor Navy Yard. It certainly is a place for a writer to get a broader view of things. Naturally, I see a lot that I never will be able to get into print—and rightly so. On the other hand, I surely am soaking in the material and color.

ERNE HOBERECHT,
U. S. Navy Cantonment,
Honolulu, Hawaii.

The Writer's Digest, 22 East 12th St., Cincinnati, Ohio. Published by the Automotive Digest Publishing Co. Monthly \$2.00 the year. Vol. 23, No. 7. Entered as second class matter, April 21, 1921, at the Post Office, Cincinnati, O., U.S.A.

18th Annual Session

Bread Loaf Writers' Conference

Two weeks intensive summer study and criticism for writers.

Sponsored by Middlebury College

August 16-28, 1943

AT BREAD LOAF INN IN THE GREEN MOUNTAINS, VERMONT

Theodore Morrison, Director

Group discussions of manuscripts, individual interviews for criticism, lectures and talks of general interest.

Covering:

Short Story • Novel • Articles • Verse
Radio Script • Publication Problems

Staff:

Robert Frost, Theodore Morrison, Verse; Helen Everitt, and others, Fiction; Fletcher Pratt, Articles; Philip Cohen, Radio Script; Alan Collins, Publishing.

TWO CLASSES OF MEMBERSHIP

- Contributors submit manuscript to staff for criticism.
- Auditors are free to attend entire lecture and discussion program, but submit no manuscript.

All Inquiries

Language Schools Office

Middlebury College

Middlebury, Vermont

Note: All plans subject to cancellation if war conditions prevent use of Bread Loaf facilities.

OZARKS WRITERS — ARTISTS

6th ANNUAL CONVENTION

June 18-19-20, the

Headquarters Basin Park Hotel
Eureka Springs, Arkansas

No better vacation could be spent than in the quiet inspirational beauty of the Ozarks.

Glenn Ward Dresbach, internationally known poet, will head the poetry department, and other outstanding artists will participate.

Hotel rates, board and room, \$24.00 and up.

WRITE Cora Pinkley-Call, President

WRITERS - ARTISTS GUILD

A \$5 VALUE FOR 50c

War And The Escape Writer
Cartoon Markets
First Page Signals
Slick Paper Demands
To Writers With Love
The 100 Best Markets
Sawing An Author In Two

James Hilton . . . Albert Richard Weljen . . .
Arthur Leo Zagat . . . Beth Brown . . . 2 complete novelets

50c by mail or at any newsstand

WRITER'S 1943 YEAR BOOK

22 East 12th St.

CINCINNATI, OHIO

To People Who Want to Write but can't get started

Do you have that constant urge to write but the fear that a beginner hasn't a chance?

Then listen to what the editor of *Liberty* said on this subject:

"There is more room for newcomers in the writing field today than ever before. Some of the greatest of writing men and women have passed from the scene in recent years. Who will take their places? Who will be the new Robert W. Chambers, Edgar Wallace, Rudyard Kipling, and many others whose work we have published? It is also true that more people are trying to write than ever before, but talent is still rare and the writer still must learn his craft, as few of the newcomers nowadays seem willing to do. Fame, riches and the happiness of achievement await the new men and women of power."



**Now Columnist
For Two Papers
— Thanks to
N. I. A.**

"Now editing two columns for local papers — *The Stratford News* and *Bridgeport Life*. I am extremely happy over the results I have obtained from my course. And I certainly would advise any aspiring writer, whether 16 or 60, to take up the N. I. A. course of training."

—HOLLIS S. STEVENSON, 745 North Ave., Bridgeport, Conn.

**NOTICE
CANADIANS**
Newspaper Institute's operations in Canada have been approved by the Foreign Exchange Control Board, and to facilitate all financial transactions, a special permit has been assigned to their account with The Canadian Bank of Commerce, Montreal.

Free

Newspaper Institute of America
One Park Avenue, New York

Send me, without cost or obligation, your Writing Aptitude Test and further information about writing for profit, as promised in *Writer's Digest*, June.

Miss }
Mrs. }
Mr. }

Address

(Correspondence confidential. No salesman will call on you.) 7-F-663

Copyright 1943 Newspaper Institute of America.

Writer's Digest is your best introduction when writing advertisers.

Sources for Sport Copy

I know that writers today, particularly sports writers, are wondering how to handle war angles. Sport stories can't avoid the war—we do not intend to avoid the war. It is the greatest single factor in the lives of every American at the moment—as it should be—and we must, and will, win this war. So, it is obvious, that all stories must have a *war-awareness* to them.

Just reading what is being published in the magazines that are now on sale is almost an unsatisfactory method of learning what is wanted. Most editors, and I am one of them and I know all editors must be in the same boat, have inventories to work off. And, too, haven't just been able to get what they want. But in the months to come the pages of all magazines must be filled with the type of material wanted.

But writers want to know—and fast—what type stories are being sought. I, for one, know what I want. And maybe in my own fumbling way I can give them something. At least it will help them in preparing sports stories for this market.

First off, I'm interested in how our Armed Forces are taking to sports. And if writers are as puzzled as I was as to how to tackle sports stories about men now in the Armed Forces, these gleanings from a single issue of the *Keesler Field News* should be of considerable help. Keesler, a unit of the Army Air Forces Technical Training Command, is located at Biloxi, Mississippi. I am certain that what is happening at this one army camp is prevalent at all army camps. And it would be a good idea for writers to visit the nearest camp and familiarize themselves with just what is going on. It will be substantially the same as conditions at Keesler.

The activities listed below are all intramural. Inter-camp contests or contests between camp teams and outside teams do not appear. But there is plenty of activity, even though the men are working like blazes learning how to handle planes. In some cases, particularly basketball, they are forced to play in shifts, with morning and afternoon leagues that do not engage each other at all.

All squadrons as well as the various service units have teams, organized in three leagues, an Independent League for Quartermaster, Service Records, Motor Pool, Medical Detachment and the like, containing ten teams. A Technical School Squadron League in which twelve squadrons are represented. And a Morning League of nine teams, many of them represented in the TSS League.

Rivalry is intense during the comparatively short training period, and all-league and all-star teams are picked as each group finishes up its work at the field. Many pro and college stars turn up and coach as well as play with their squadron or service units.

Boxing, wrestling and judo, a streamlined form of ju-jitsu, are emphasized with regular post championships, which, of course, change hands rapidly as men are detailed to active duty and

newcomers replace them. Shows are held several times a week, and the titles are hotly contested in all three sports.

Volleyball, pushball, horseshoe pitching and bowling are also on the athletic card at Keesler. Volleyball especially seems to have strong adherents, who compete in league fashion as do the basketballers. U. S. O. facilities play a large part in all of these contests.

Track and field meets are held regularly, with special stress laid on steeplechase or obstacle races which figure largely in Commando training and development of stamina. Regular trophies are awarded in all standard events as well as in tug-of-war eliminations and pentathlon contests for proof of all-around ability.

The rewards and trophies, of course, are apt to be impromptu and intrinsically worthless, but like the inexpensive hunk of bronze called the Medal of Honor, soldiers will give out for them until they drop. The basic idea is to equip these young men for an even tougher fight, and they know it. So they want to be top dog in anything they tackle lest they get out of the habit of winning.

All in all, there is plenty to write about. More boys and men are taking part in sports than ever before. They aren't sitting in the grandstand this season. They're out on the field. Naturally, this makes for an intensification of fan interest everywhere. Sports are still very much in the picture, if not organized for the profit of institutions of higher learning or individual promoters.

A veritable gold mine for sports writers—our army camps. Don't be afraid to write about them.

High School football is another good bet, though no Bill de Correvont will be running wild before 100,000 rabid fans in Chicago's Soldier Field. Keep the tension in the central characters and on the field of play as much as possible, rather than in whether good old coach gets that new contract or the gate receipts lift the mortgage.

Pro football looks shaky, but will probably be played at least in the big-time circuit. Perhaps some extremely young or aged faces will turn up in professional ranks, much as in baseball this summer. These offer numerous dramatic possibilities.

For something pretty close to a pro set-up, teams representing the various war plants can be considered. A lot of pros whose football injuries suffice to keep them out of the armed services may well turn up in industry to keep the standard of play high. And rivalry between plants shouldn't be hard to cook. In this case, crowds may well be large.

Crowds will also provide a background stimulus for service camp teams, though here transportation limitations must be considered as in college games.

I've probably talked too much now. But there you have it. At least I'm sure I've given a clear picture of what this office is looking for. And the rest is up to the little boys who pound for pennies.

LEO MARGULIES,
Editorial Director, Standard Magazines, Inc.

Writer's Digest is your best introduction when writing advertisers.

MAREN ELWOOD

Authors' Representative, Literary Collaborator

Author of the

Current non-fiction best seller

"CHARACTERS MAKE YOUR STORY"

Recommended by the Book-of-the-Month Club

PROFESSIONAL TRAINING FOR WRITERS

"The future belongs to those who prepare for it"

FICTION RADIO

ARTICLE and FEATURE
SCREEN

JOURNALISM ENGLISH

Study by Mail • Studio Lectures

Individual Manuscript Criticism
Personal, Directed Writing

For Information Write:

MAREN ELWOOD

6362 Hollywood Boulevard

Hollywood, California

SPIN THE PLOT WHEEL

Successful and easy method of story plotting. More than 100 plots at your fingertips. Complete with characters, settings, obstacles, endings, etc.

PLOT WHEEL \$3.00

Criticism and revision rates upon request.

HUGH L. PARKE

Highland Park, P. O. Box 3471, Detroit, Michigan

MANUSCRIPTS TYPED

Neatly and accurately

Forty cents a thousand words. Scripts longer than 10,000 words, thirty-five cents a thousand. Poetry one cent a line. One carbon copy, extra first page and minor corrections in grammar, spelling and punctuation, free.

ELIZABETH CALLANAN

107 Ashland Ave., Buffalo, N. Y.

EXPERT ADVICE

on your stories. Because of my experience in writing, editorial and sales work, I can be of assistance to you.

EVE WOODBURN

Literary Agent and Critic

Terms on Request

333 East 43rd Street, New York City

CAN YOUR STORY BE FILMED?

If so, Hollywood will *pay off*.

The war boom has hit the studios, too. Outstanding pictures are marking up records at the box-office. Producers are searching earnestly for *the story*.

I offer complete service in presentation of suitable screen stories . . . also critical literary and selling guidance for novels, plays, short stories, at reasonable rates.

Write today for free information. If you can turn out stories for Hollywood markets, I CAN SELL THEM! This statement is backed by 23 years of motion picture experience.

ADELINE M. ALVORD

(Established 1919)

6605 Hollywood Blvd., Hollywood, Calif.

TYPING

the kind that delights you and brings an editor's check. 30c per thousand words. Carbon and postage free—think what you'll miss if you don't try me.

V. GLENN CASNER

Repton, Ky.

DOROTHY MACKENZIE • Literary Agent

successor to Mathilde Weil, formerly of New York. Books, short stories and articles criticized and marketed. Send for circular.

535 Geary Street San Francisco

"BE FUNNY FOR MONEY"

A new booklet that shows you how to write and where to sell. Here is vital instruction for all gag writers, beginners and professionals. A gold mine of information. Send one 25 cent Defense Stamp. MAIL IT TODAY.

DON ULSH STUDIOS

518 WRIGHTWOOD, DEPT. W.D., CHICAGO, ILL.

FOR STORY WRITERS

MILLIONS OF PLOTS! No two alike! The Plot Genie series! Used internationally by professional writers.

ALL STORY TYPES! There's a Plot Genie for Romantic Melodrama, Romance Without Melodrama, Action-Adventure, Detective-Mystery, Short-Short Story, Comedy, Detective Action, Character-Atmosphere, Bird Terror Tale, Western Story, and Science-Fiction. Thousands of successful writers have testified to the invaluable aid given them by the Plot Genie. Write for information and prices.

For Article Writing

ARTICLE WRITING MADE EASY. Complete text for our former \$25.00 Course in Article Writing. With Assignments to be sent in for correction. It has started many non-fiction writers on the road to success. Supplies thousands of sources for article ideas. Write for information.

Big Dime's Worth!

Take your choice of any of these twelve new brochures by Wycliffe A. Hill—for a dime each—all twelve for \$1.00.

Radio or Stage Play Plot, Article Writing Formula, How To Syndicate What You Write, How To Criticize Your Own Story, How To Protect Your Story Idea, How To Write a Book In Six Days, Plot Ideas From The Subconscious Mind, Story Writing Self Taught, How To Write Your Life Story, How To Choose a Success Pen Name, How To Market Your Story, Interesting Story Openings.

GENIE PLOT CARDS—10c. Supply innumerable plot synopses. Demonstrates Plot Genie System. Enclose dime or stamps.

THE GAGNON COMPANY, INC.

Dept. 63, 8749 Sunset Blvd.

Hollywood, Calif.

Writer's Digest is your best introduction when writing advertisers.

Literary—Modern—Clean (That's All)

Sir:

With the appointment of Earl Schenk Miers as Fiction Editor of *Westminster Press* a statement of the fiction needs of this house has been prepared for authors:

The three requisites of Westminster fiction are: it must claim definite literary quality, deal with the problems of modern living with understanding and objectivity, and be clean. Our guarantee to the trade, to librarians, and to the reading public is that any member of any normal family group can read our fiction without a thorough soaking in Freudian psychology or profanity.

Since we have been publishing fiction for a little more than two years, we are a wide-open market, and an author with a good first novel receives not only a cordial welcome by the editors, but also the full attention of our merchandising program. But our standards are high, and the beginning author will have to be willing to work hard and to accept criticism in the spirit in which it is given—that is, with a view to getting a better book in the end. In view of the present emergency—and it requires a carload of blue print paper to make the plans for a modern battleship—we do not wish to use good pulp publishing the results of shoddy literary craftsmanship.

Specifically, our needs follow:

Novels—65,000 to 100,000 words, American locals preferred. Careful plotting and strong characterizations essential. Modern or historical settings are acceptable.

Juveniles—60,000 to 70,000 words with books for the 'teen-age group especially wanted. At the moment we are looking for career stories and historical material (boy or girl interest, or both)

All manuscripts are accepted upon the usual royalty basis, and from three to four weeks are required for a report.

EARL SCHENK MIERS, *Editor,*

THE WESTMINSTER PRESS

Board of Christian Education,

Presbyterian Church,

Witherspoon Building, Philadelphia, Pa.

Anchors in Boulder

Sir:

Very reluctantly we have been forced to decide to suspend the Writer's Conference for the duration. The Navy has been making constantly increasing demands upon the facilities of the University of Colorado. New Navy plans which go into operation July 1 will absorb all the available housing accommodations.

You may be sure that the Conference will be resumed, as a matter of course, just as soon as it becomes possible. It is an integral part of the University of Colorado's summer activities and it has made a place for itself nationally

which we plan definitely to continue to fill. The scholarships which were granted to members of the 1942 Conference will be honored when sessions are resumed.

THE WRITERS' CONFERENCE IN THE ROCKY MOUNTAINS
University of Colorado,
Boulder, Colorado
Edward Davison, Director

The Stuff That Makes It Possible

Sir:

Today, I received the check for my first sale—a short short to *McClure Syndicate*. Not momentous news to anyone except me, but thought I would tell you as I am using it for two of the best buys I know: U. S. War Bonds and Writers' Digest.

Keep on giving us the stuff that makes it possible to take those rejections on the chin—and keep on trying.

ETHEL ERKKILA TIGUE
13311 East Seventh St.,
Duluth, Minnesota

Liquor Pix and Copy

Sir:

We're very much on the lookout for clear, interesting photographs of window or interior displays by package liquor stores (as distinguished from bars) showing how the retailer is cooperating with the war effort. The prints should be of a strong, preferably novel, wartime appeal. Payment is \$3 apiece on acceptance.

There's also a live market here for articles on the intelligent conducting of wine and liquor retailing businesses, particularly on wine merchandising. We appreciate contributors querying us, outlining proposed articles briefly, before going ahead with the finished manuscripts. Sometimes we can suggest angles which might heighten the submission's chances of acceptance. Cent a word on publication.

CLARK GAVIN, Editor,
Wine and Liquor Retailer,
220 E. 42nd St., N. Y. C.

**The
Writers' Conference
In the Rocky Mountains**

It is with the deepest regret that we are forced to announce the suspension of the Writer's Conference because of increased demands for housing facilities by the U. S. Naval training program. Our friends will understand that the University of Colorado is proud to make this contribution to the prosecution of the war and that the Conference as an integral part of the University's activities will be resumed as soon as feasible after victory.

EDWARD DAVISON, Director
UNIVERSITY OF COLORADO
Boulder, Colorado



CREATIVE THINKING

The Thinking Alphabet is a Rapid System of Mind Training, Creative Thinking, Self Discovery, Individual help—6th year.

Free Mind Power Test and Literature.
FRANK L. TIBOLT, Ph.D.
99 G Fern Street, Philadelphia, Pa.

TO SUCCEED YOU MUST PLEASE WOMEN

for they constitute 85% of all readers. Therefore, the "woman touch" is needed to sell. Few men understand complex female reactions. Are your female characters synthetic? My clients' and my work on stands monthly.

MILDRED I. REID

My Books: 2131 1/2 Ridge, Evanston, Ill.
WRITERS: LET'S PLOT! (Advance orders).....\$2.00
WRITERS: HELP YOURSELVES Formulas)..... 1.25
WRITERS: HERE'S HOW! (Technique)..... 3.00
CLASSES AND CLUB IN CHICAGO AND EVANSTON

**STORIES
NOVELS
BOOKS**

SOLD

If you want results:

Don't market haphazardly and write blindly. Send us your manuscripts, or write for our free detailed circular. The fee is very low. If you want to sell—we can help you.

Professional fiction
handled on 10%, and
we help you sell
highest-rate markets.

PUBLISHERS' AGENCY

Manuscript Placement for Authors
55 WEST 42nd STREET NEW YORK CITY

WHAT WE HAVE DONE FOR OTHERS:

- \$1,230.00 for a magazine story!
- \$750.00 Advance for a book idea!
- \$300.00 Advance for 60 pp. of book!
- "Discovery" in *ESQUIRE MAGAZINE!*
- BEST SELLER BOOK PUBLICATION!

Writer's Digest is your best introduction when writing advertisers.

PLAN FOR A NOVEL!—

Write your testimonial of faith in The American Way of life of yesterday, today, tomorrow. A novel may carry it better than a short story. My NOVEL WRITING PLAN is a day-by-day guidance through preliminary note-taking, organizing and expanding the idea, assembling the characters, plotting, making up the chapters, balancing for dramatic emphasis, first draft, and revision. Easy to follow, assures a soundly built book, the only kind that will sell; and the book must sell, for your written faith will help others who cannot write theirs.

Write for free particulars

ANNE HAMILTON

Literary Specialist

Instruction and Criticisms: Novel, Poetry, Short Stories
745 So. Plymouth Blvd. Los Angeles, Calif.

BE AN AD WRITER

GET into Advertising! Splendid opportunities for trained men and women. Ad writers, space buyers, mail order experts make good money. Learn quickly at home. No text books. Practical work. Old established school. Many successful graduates. Write today for free booklet "Opportunities in Advertising," and requirements.



PAGE-DAVIS SCHOOL OF ADVERTISING

1315 Michigan Ave. Dept. 305A Chicago, U. S. A.

Are You Floundering For Lack of Literary Guidance?

Consult Us. No Obligation. We invite you to submit manuscripts for FREE reading. Manuscripts will be returned promptly if found unsuitable. If accepted they will be published according to contract. NEW WRITERS WELCOME.

WRITERS CIRCLE-RENSED PRESS

(Established 1918)

30 Church Street, Suite 439 NEW YORK CITY

"PLOTTO"

The late William Wallace Cook devoted ten years of his life to the creation, writing and editing of PLOTTO. This great book is used by beginning and professional writers throughout the world either as a springboard and stimulus to improve the author's own plots or as a means for lifting bodily a complete, tight, well knit plot, all ready to be written. PLOTTO contains an infinite number of plots; more than there are combinations in a bridge deck, more than you have ever imagined could exist. Further, all these plots are beautifully classified for convenient use.

PLOTTO is used and endorsed by the great, the near-great and the beginner throughout the literary world. It is sold on a 20 day 100% money-back guarantee. The book is a work of genius and a lasting tribute to the craftsman who composed it. Buy PLOTTO today, and use and study it for 20 days. If you are not thrilled and excited by this purchase we will refund your money instantly.

PRICE \$25.00

BOOK DEPARTMENT

WRITER'S DIGEST, 22 E. 12th St., Cincinnati, O.
Established 1919.

New Hampshire Colony

Sir:

Should authors, as in past years, be interested in spending from one to six weeks of the summer at my New Hampshire Writers' Colony, get in touch with me. Daily private instructions in short-fiction, the novel, articles, radio or poetry, in a beautiful New England spot. Pictures and details sent on request of buildings set in five acres of pine groves facing the mountains, yet only a quarter of a mile from the village and railroad station. Preference of private log-cabin writers' studio or share the main house. My own writings run in several magazines each month; a new serial starting in June.

MILDRED I. REID
2131½ Ridge Blvd.,
Evanston, Illinois

New York Writers' Club

Sirs:

We are a group of short story writers who have been meeting weekly for the past five years near Washington Square, New York City, for mutual encouragement, information and criticism.

Our members have sold to literary, slick and pulp magazines and syndicates; some of us have not published as yet.

Manuscripts of members are read and criticized at meetings and discussions had on markets, trends and other subjects of interest to short story writers.

Editors and writers of national prominence have addressed us from time to time.

There are no fees or other charges except that members chip in for our regular meeting place rental.

HENRY W. LENN
790 Broad Street,
Newark, N. J.

PK

Sir:

We are interested in news items, photographs, etc., from the Army's many post exchanges; individual post exchange problems of operation, and their solution; new and unique departments established by exchanges (for example, we know of one exchange that maintains a bus, another operates a dairy herd to supply the post with milk); biographical sketches of exchange officers. We will pay 1½ cents a word for acceptable material, upon publication. Feature stories may be as long as 3000 words, longer by arrangement. We will appreciate the inclusion of this notice at your earliest convenience. Thank you very much.

R. COALE CARL, Editor,
Army Exchange Reporter,
1108 16th St., N. W.,
Washington, D. C.

Writer's Digest is your best introduction when writing advertisers.

Air-Age

Sir:

"Mr. Jesse Davidson, formerly associate editor of *Flying Aces* magazine, has just been appointed managing editor of *Air-Age* magazine.

Air-Age magazine caters not only to the air-minded youth of America, but also to the mature air-trained individual and airmen of the armed forces of the United States and Canada.

We are open for articles in lengths of 1,500 words to 3,500 words. They must be timely and technically accurate. Also, can use articles in the semi-technical variety and personal experiences in the air.

The magazine uses many photographs. Rates start at 1c per word and up, according to the article. We give a prompt report and payment is made on acceptance."

Columbia Publications, Inc.,
 LOUIS H. SILBERKLEIT, Pres.,
 160 West Broadway.

Texts

Sir:

Thank you for your invitation of February 2 to give you a statement of our manuscript wants for inclusion in *The Writer's Market*.

We are interested in publishing books of college level in the fields of science and technology—textbooks exemplifying new method, or containing significant new material, or fulfilling a clear-cut need, and other books presenting the results of original research and scholarship.

H. E. INGLE,
The Iowa State College Press,
 Ames, Iowa.

Sir:

We are interested in all sorts of manuscripts for courses that are nationally established in elementary and high schools. If I am right in assuming that the professional writers whom your magazines reaches are primarily writers for the general reader, I think the best advice I can give them is that before submitting manuscripts for use in schools in the lower grades, they should familiarize themselves with the control of vocabulary and the vocabulary standards that have been set up among school people.

RUSSELL A. SHARP, Editor,
Webster Publishing Co.,
 1808 Washington Ave.,
 St. Louis, Mo.

That Constant Drop of Water

Sir:

It was flattering for you to think of me in connection with your current need of copy for *W. D.* Since I'm already selling more than a million words of pulp fiction a year, most of it on order, I find myself pretty well jammed up.

Meanwhile, though, I have an idea I'd sin-

Writer's Digest is your best introduction when writing advertisers.

BEGINNER'S LUCK!

Via Trial and Error Assignments

A great many people have the notion that because so many students in this course have made sales, the famous TRIAL AND ERROR assignments are designed for experienced writers rather than beginners. A lot of beginners can tell you otherwise! Most of the sales we make for our students are for people WHO NEVER APPEARED IN PRINT BEFORE!

This course is designed ESPECIALLY for beginners—the only requirement being that you must be able to write correct English.

Beginner Yona Beattie, whose first sale we made recently, has received definite and cordial encouragement from the Fiction Editor of *WOMAN'S HOME COMPANION*. Marcia Daughtrey, whose first sale we made years ago, continues to roll them up through the months. And J. N. Algar's record is 100%.

**Enter . . . BEGINNER
 Exit . . . SELLING WRITER**

Through the years this phrase has been associated with us. For years we, at Supervised Story Writing, have been proving that BIG NAMES HAVE NO MONOPOLY ON MAGAZINE SALES. *SSW* students have sold even before completing the course, and continue to get their share of magazine and book publishers' checks. We are proud of the fact that we train beginners to sell their very first stories at GOOD rates, instead of the two lowest paying markets available. The average beginner's story sale has been \$50.

PRACTICAL — INEXPENSIVE

Our story selling fundamentals are not merely theories. They are based on the famous writing book TRIAL AND ERROR. Some years ago the author was asked by readers to develop the ideas in the book at greater length, so that they might be used in practice. TRIAL AND ERROR is famous because it is the absolutely frank, realistic and practical result of the author's experiences in selling 2,000 stories and 35 books.

THE NEW, ENLARGED, AND COMPLETELY REVISED SEVENTH EDITION OF TRIAL AND ERROR IS INCLUDED WITH THE ASSIGNMENTS.

The Supervised Story Writing Assignments carry a 30-day money-back agreement. We are willing to gamble a month of our work on your satisfaction—but we reserve the right to refund your money within that time if we feel you are not qualified. In addition, we attempt to market those stories of yours we consider salable on a 10% commission basis; we consider sales the object of your work.

Send for complete information. TRIAL AND ERROR is included with the course; if you already have the book, we make a special allowance. Coupon below brings you details of both offers.

.....
 SUPERVISED STORY WRITING SCHOOL J
 2 East 45th Street
 New York, N. Y.

Please send full information about SUPERVISED STORY WRITING at no obligation to me. I have do not have TRIAL AND ERROR.

Name

.....
 (Approved as a correspondence school under the laws of the State of New York.)

WRITER'S DIGEST

Vol. XXIII

The Leading and Largest Writer's Magazine

June, 1943

CONTENTS

| | |
|--------------------------------------|--|
| THE FORUM | 1 |
| THE TREE THAT GREW IN BROOKLYN..... | By Betty Smith 11 |
| WHO LEFT THAT BODY THERE?..... | By Patricia Buchanan and Leonard Snyder 16 |
| TWO IRONS IN THE FIRE..... | By Rosamond Du Jardin 20 |
| WESTERN CORN (Pulp Grade)..... | By Samuel Mines 25 |
| REWRITING FOR RADIO..... | By Nelson S. Bond 31 |
| YOU CAN GET THAT SONG PUBLISHED..... | By Alyce Walker 35 |
| THIRTY MONTHS ON THE INSIDE..... | By Diana Parker 38 |
| NEW YORK MARKET LETTER..... | By Harriet Bradfield 42 |
| WHAT IS "A COLLIER'S STORY?"..... | By Denver Lindley, Fiction Editor and Allen Marple, Associate Ed. 47 |
| BROADWAY | By Leo Shull 50 |
| WRITER'S MARKET DEPARTMENT..... | 56 |

Published monthly by the Automotive Digest Publishing Corp., 22 East 12th St., Cincinnati, Ohio. 25 Cents the copy; \$2.00 the year; \$2.50 in Canada; \$3.00 Foreign. Entered as second class matter, April 1, 1921 at the Post Office at Cincinnati, Ohio, U. S. A., under the Act of March 3, 1879. Subscribers sending change of address should allow two weeks for the change to be made, and supply us with both the old and new address. Est. 1919. Vol. 23, No. 7.

A U T H O R S

OF BOOKS

¶ We are established General Book Publishers. We offer you friendly editors and Ms readers; able artists; punctual printers; agents for Great Britain and the Continent; distribution at home and abroad.

¶ If you have a typewritten book MS on any subject—prose (30,000 words and up, juveniles slightly shorter) or poetry (book-size collection for CONTEMPORARY POETS OF DORRANCE) you are cordially invited to submit it with the complete certainty on your part that it will be read without delay, and of course free.

¶ On the Book Lists of DORRANCE & COMPANY have appeared, among others, Colonel Philippe Bunau-Varilla, General Smedley D. Butler, Colonel Clarence D. Chamberlin, Winston Churchill, Lord Dunsany, General John A. Lejeune, Dr. Clarence Edward Macartney, Hon. Theodore Marburg, Dr. Simon N. Patten, Judge Henry A. ("Plupy") Shute, Lincoln Steffens, Mme. Tetrzini and Thurston the Magician. New writers are particularly welcome. Write first if you prefer about your work.

If unavailable, your MS will be returned promptly and carefully. If accepted, your book will be published promptly and adequately. Just address MS to:



DORRANCE & COMPANY

(INCORPORATED 1920)

DEPT. WD, 364-376 DREXEL BUILDING

PHILADELPHIA PENNSYLVANIA

cerely like to see placed before your W. D. readers, particularly the big-name professionals who turn out the bulk of today's pulp magazine copy.

The idea in question hit me when I was recently invited to be luncheon speaker at a businessmen's club here in Pasadena.

To me, this seemed a red-hot opportunity to gain some favorable publicity for the pulp magazines; to combat, subtly rather than openly, the erroneous impression held by certain bluenose elements that the pulps are an unnecessary carbuncle on the neck of civilization.

Illustrating the definite place occupied by the pulps in wartime America, I mentioned the War Writers' Board; the directives issued to fiction authors, giving us suggestions to incorporate in our stories. I told how Washington wants us to write stories italicizing the heroism of our Allies; stories with service men as protagonists; stories wherein War Bonds are mentioned as desirable investments.

I emphasized these factors in order to indicate that the pulp magazines fill a genuine need, both in military and civil life. I tried to show that the pulps are as essential, in their way, as the newspapers in theirs; or the radio.

And then—an even more important point—I made the suggestion that every man present at the luncheon *buy one or two pulp magazines a week and drop them in the various receptacles provided around Pasadena for books and magazines to be distributed to service men at camp or in U. S. O. centers.*

Am I fat-headed enough to think I can conduct a one-man campaign on the subject?

Okay. I've been invited to make a similar talk soon before another businessmen's organization. Before I'm through I hope to have addressed the Kiwanis, Rotary, Optimists, Advertising Club, Real Estate Board and similar luncheon gatherings. If and when I do, I'll continue to pound home the value of the pulps in the war effort, and the idea of buying magazines for service men.

Maybe I'll succeed in increasing the sale of pulps in Pasadena by as much as ten or twelve copies a week. That isn't much, to be sure. But if every pulp author in America were to do the same thing, it would considerably help magazine circulations—and supply soldiers with some of the reading matter they prefer.

Faithfully yours,

ROBERT LESLIE BELLEM,
Pasadena, Calif.

• Bob Bellem's talks have made front pages in his local paper. See if you can do the same in yours—and send us the clips.—Ed.

Writer's Digest is your best introduction when writing advertisers.

"I Opened the Door to Mystic Power..."

Nature's Strangest Laws!

Do you, too, desire to control the problems that affect your present and future career? Want to understand and develop your true mental and psychic powers? The Rosicrucians—oldest occult brotherhood in the world—through its world-wide plan, offers you an amazing, practical system of instruction and help. Endorsed by some of the greatest minds in America.

This FREE Book

If you are sincere, want to study astounding teachings, and attain mastery, write for a Free Copy of the book, "The Mastery of Life." Address: Scribe X. E. O. The ROSICRUCIANS San Jose (AMORC) Calif.



MANUSCRIPTS TYPED
Neatly and Accurately

Assign this very important task to an expert with over 20 years experience. Every page proof-read. Prices on request.

ELSIE AUGENBLICK
342 Madison Ave. New York, N. Y.

Courses in
MAGAZINE WRITING
Fiction — Non-Fiction

practical home study training for those who must work in spare time

The Magazine Institute, a private school owned and operated by successful writers and editors, offers practical, up-to-date training in story and article writing. You work in your own home. Every assignment you send in is returned with detailed criticism.

EXPERT INSTRUCTION

An experienced writer or editor takes you in hand, answering all your questions, helping you to find the type of work for which you are naturally suited. Before long you are writing in your own home fiction stories, essays, short sketches, whatever you are best fitted to do. SEND THE COUPON TODAY for the free booklet which tells about opportunities in magazine writing.

.....
THE MAGAZINE INSTITUTE, Dept. 86A
50 Rockefeller Plaza, Rockefeller Center, New York, N. Y.
Please send your booklet, without obligation, to:

Name

Address

(Inquiries confidential. No salesman will call).



YOU CAN'T LOSE!

A few of our clients' May appearances in the pulps.

These regularly featured contributors to the leading pulps whose stories you see above were almost all beginners when they came to us for help. But they didn't gamble on just their natural writing ability. They drew on our editorial judgment, our knowledge of what's-wrong-and-how-to-fix it, our day-by-day contact with the editors. Their talents, backed by our twenty years' selling experience, made an unbeatable combination.

Even after we put our clients into the slicks, we constantly strive to increase their markets and improve their rates. For example, we have just secured for Allan R. Bosworth and C. P. Donnel, Jr., bigger checks than they had ever received before from *This Week* and *Liberty*, respectively. We have also just sold first contributions for Ben T. Young to *Collier's*, for A. R. Bosworth to *Esquire*, for Betsy Emmons to *American Legion* and for S. I. Kishor to *Collier's*, at rates ranging from 15 to 45 cents per word. We've just pushed other clients into *Look*, *Everywoman's*, *Woman's Life*, etc., as well as pulps too numerous to mention.

That is the kind of agenting we are prepared to do for you. If you have sold \$1,000 worth to magazines within the last year, our help costs you only our commission of 10% on American, 15% on Canadian, 20% on foreign sales. If you have sold \$500 worth in the last year, we will grant you a 50% reduction of reading rate charged beginners. If you are a beginner, we must charge a reading fee as listed below, until we have sold \$1,000 worth of your work.

Booklet, "Practical Literary Help," and latest market news letter on request.

Our fees are \$2.50 on manuscripts up to 2,000 words; \$5.00 on scripts between 2,000 and 5,000 words; \$1.00 per thousand on those 5-12,000. Special rates on longer novelets and novels. For this you receive an honest professional appraisal of your work, revision and subplot suggestions if it can be made salable, or our recommendation of suitable scripts to editors and suggestions for new copy in line with your talents.

August Lenniger

Literary Agency

56 West 45th Street,

New York, N. Y.

WRITER'S DIGEST

The Leading and Largest Writer's Magazine

RICHARD K. ABBOTT, *Editor*

A. M. MATHIEU, *Business Manager*

V. SLAUGHTER, MINNA BARDON, *Managing Editors*

The Tree That Grew in Brooklyn

By BETTY SMITH

How Literary Guild came to lay \$20,000 down on the line for a first novel.

SINCE the announcement appeared that my novel, "*A Tree Grows in Brooklyn*" had been selected by the *Literary Guild* as its choice for September, I've had dozens of questions concerning the book and the writing of it. It may be that some readers of the *WRITER'S DIGEST* would ask me the same questions if they knew me. So I'll list the questions asked me and my replies.

How did you come to write this novel?

Well, I had read several novels whose locale is Brooklyn. They were all disappointing because it was about a Brooklyn I didn't recognize. I read Tom Wolfe's short stories about Brooklyn. He caught a little something of the lost feeling and the sun-shining-on-rusted-things that is part of the feeling, too, of Brooklyn. But he lost out on the dialect—the way the Brooklyn people spoke. It occurred to me then, that Brooklyn is not a city. It is a faith. You have to be born a Brooklynite; you cannot become one. It is a city of dark mystery and violent passions and of many astonishing things hidden from the outsider. I am a Brooklynite. I know of these hidden things. I wrote a

novel about my town, Brooklyn.

That's my story. But actually, I got the idea six years ago. I was living in Brooklyn then and working in New York. One pay day, I treated myself to a book just out; "*Of Time and the River*" by Thomas Wolfe. I took it to bed with me and began reading it. I finished it at dawn. Before I went to sleep, I penciled a brief half-page outline on the last page and labelled it: "Notes on a novel that I'll write someday." Well, there were many bridges and a lot of water since that time. A month ago, my mother sent me a box of my books from Brooklyn. The Wolfe book was among them. I had absolutely forgotten that I had ever written that outline. Yet, six years later, in writing the novel, I followed that outline faithfully.

Actually, the novel goes back to the time when I was eight years old. On a sunny afternoon, while playing on the street, I saw a group of righteous housewives stone an unmarried mother. I did not understand then, but I never forgot the scene. The way the street looked and the way the people looked and the words that were passed

never left my mind. I grew up always keeping every detail of that street in my mind. And today, a quarter of a century later, that street is as real and vivid to me as it was then. My novel is about that street and in that time. Really the beginning of the book started when, as a child, I began to observe the world of Brooklyn about me.

When did you ever find the time to write the novel? I never found the time. I had to make it. I am a playwright. For the past six years I've been making a tremulous living for myself and my two children by writing one-act plays, criticizing plays, acting as judge in play contests, play-doctoring and lately editing of books of plays. Aside from my writing, I do all of my own housework and take care of my two children. It had been my habit to work from seven in the morning to noon each day. By that time, I was mentally tired. The afternoons were devoted to marketing, housework and cooking and baking.

For six years, I hoped for a miracle. I hoped that somehow, I'd get enough money ahead to take six months off to write that novel. But it never happened. The day when I had to buy the two girls their first formals, I knew that I'd have to turn out just a little more play material to keep up with increasing expenses and that I'd never have time to write the novel.

Thereupon, I played God and created time. Instead of getting up to start work at seven, I got up at six. For one hour each day, from six to seven, no more, no less, I worked on the novel. At the end of the year, I had a thousand pages of a sprawling, rather incoherently-written story. But I had the first draft of a novel. I went to work on it. It had been my habit to read myself to sleep with a detective story. I changed my habit and took the manuscript to bed with me at night. I worked with pencil revising the typed first draft. I worked until I fell asleep. The next day, I retyped the revised pages in my "novel" hour. In six months, I had a novel of 450 pages cut from that thousand word first draft.

Did you ever study novel writing? Never! I've never taken a course in novel writing at college nor have I ever read a text-book of novel writing. For four years, I took nothing but drama courses (as a special student) at the University of Michigan. Then I studied playwriting, directing, acting, scene designing, etc., for three years at the Yale Drama School. After school, I worked in the professional theater for several years. Then I started to write one-act plays. I may as well confess that I've never read a (best-seller or a) popular novel. I like biographies and non-fiction books best. But my modest library contains every single book that the following well-known American writers have written: Thomas Wolfe, Hemingway, Sherwood Anderson, Theodore Dreiser, Sinclair Lewis, James Farrell and Dos Passos. I read these novels over and over again. I'm fond of filling the margins with notes. "Needs cutting badly, here." "He's just talking for talk's sake." "Trying so hard to be simple, he's being obscure." "Too literary, here." And so on. When I wrote my own novel, I tried to avoid what I considered faults in the writing of these great men. And that is the only training I've had in the writing of a novel.

This is your first novel? Yes. Had you ever written any fiction before? Nothing but plays. *Did you, an unknown writer have any trouble getting your first novel accepted?* Not a bit of trouble. After I packed it up for expressing, I addressed it to Harper's simply because I had grown up always thinking that Harper's was the most famous publisher in New York. I thought I would start submission with the best firm I knew of and then go down the line. I sent it "cold" with no comment and no letter of explanation.

How was it actually accepted? About two months after I submitted it to Harper's, I had a note from Mr. Saxton, the editor, saying that the book had aroused some interest in the office and that he would write me more fully in a day or two. I replied, saying I was coming to New York and perhaps he could tell me instead of writing to me. In answer I received a wire fixing

a luncheon date. I had lunch with Mr. Saxton and Miss Lawrence, another editor. During the entree, Mr. Saxton said that *Harper's* would like to publish the book.

Of course, Harper's knew you were a writer; that you had sixty one-act plays published? No, the editors had no way of knowing that. You see, the play publishing business is an exclusive world of its own and most one-act playwrights are unknown outside of that specialized field. As far as *Harper's* knew, I had never had a word published before. *Harper's* took the manuscript on its face value which of course, demolishes that old bogey that the big firms never consider the work of unknown writers. Of course they do.

Did they put it into publication immed-

ately? Good Lord, no! Although the manuscript was now 450 pages long, it still was sprawling and needed revision.

The day after the luncheon, I had another conference with the editors and readers concerning revision. I received the most valuable advice a novelist can get. I was told to cut out everything that did not pertain to Francie Nolan, the heroine. Every episode in the book had to be one in which the girl moved, or one which she observed first hand or one which vitally affected her life. With this illuminating advice, I had no trouble rewriting the novel.

How long did that take? I signed the contract and received \$500 advance from the publishers in July, 1942. I said I needed



"He started scratching 'I love you' in the sand, and next thing he was in the middle of a novel!"

until October 1st, 1942, to rewrite the book.

Then they started to put it into publication? No. I finished the book in September, 1942 and now had a 350 page manuscript instead of a 450 page one. But the book ended with the death of the girl's father and it came to me that it wasn't a "true" ending. It made the father the main character in the book instead of the girl. I asked until January, 1943, in order to write more on the book. I had already made plans for my second novel but I saw that this second novel was really a part of the first one. I began writing that. The book originally ended when the girl was fourteen years old. I wrote 400 more pages and brought it up to the time when she was seventeen, had had her first love affair and was about to leave the neighborhood forever. Now I had a 750 page manuscript but it was a complete thing with a true ending.

Then it was put into publication? Not quite. I wrote about 50 pages a week and each Saturday, I mailed in the week's work to *Harper's*. They edited the manuscript as it came in. On December 31, 1942, I mailed the last chapter. A few weeks later, I got the whole manuscript back with a careful pertinent criticism by the editor on the margins: This episode was too long—this one too obscure. Here was an anachronism. What does this paragraph mean? Cut this chapter to a page, etc., etc. I made the corrections asked for. It took me two weeks working full time. Since the novel was accepted and an advance paid, I had put aside playwriting and had put all my time on the novel. I returned the revised manuscript to *Harper's*. By the middle of February, proofs began to come in.

How about your writing habits. Do you just sit down and write? No. I keep thinking about what I'm going to write while I do my housework. I turn it over and over again in my mind and plan exactly what to write the next day. Sometimes, while I'm waiting for something to boil, I scribble a few notes on some yellow paper which I keep in a drawer of the kitchen table.

Of course you have no trouble writing?

I used to have trouble. I'd sit at my typewriter and stare at the keys. Then I'd look out the window, go out into the yard to water the flowers, decide to go to the post office to see if there was any mail or else convince myself that it was necessary to do the week's ironing then and there. Sometimes days would go by like this and I was miserable because I wasn't writing. By accident, I found that I had a hard time getting started because I was too anxious about exactly how to start. I couldn't find a beginning. Thereupon, I said to hell with a beginning, I'll start anywhere. Sometimes I start in the middle of a sentence or the middle of a chapter. I don't worry about style or grammatical writing. I just get it down on paper. Once down, I have no trouble going back and putting on a beginning. Often the ending suggests how the beginning should be. I learned this from writing plays. I always write my ending speech and curtain line first so that I know what I have to work toward. The point is, to get out a first-draft somehow—in any way possible. Once you have a first-draft, you have a manuscript to work on, no matter how crude it is.

I love revision. I am a fiend about revising the way some people are fiends about bridge.

Do you have to revise everything you do? No. For instance, the chapter in the novel concerning the girl's love affair: That stands the way it was written in first draft. On the other hand, the chapter concerning McGarrity, a saloon keeper who had lost his understanding with his wife, took seven writings. Most of the other chapters were rewritten on an average of four times.

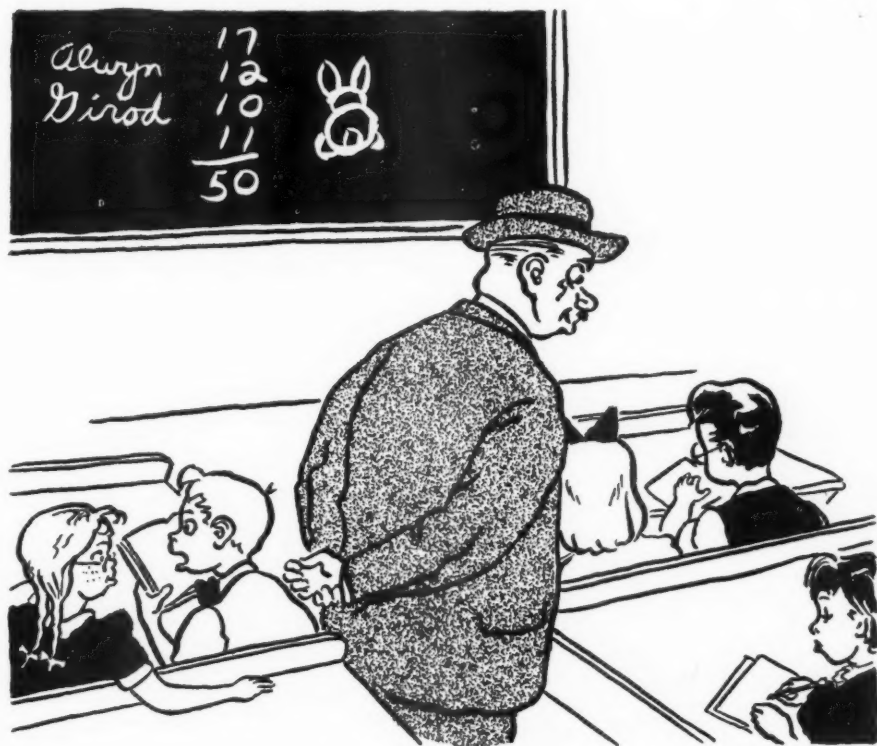
And that's the story of your novel? Not quite. Publication date was May 19th, 1943, and I was crossing off the days on the calendar. About three weeks before May 19th, I was told calmly, over the phone that the book would be delayed and published August 20th because the Literary Guild had taken it as its choice for September. The Guild, they added would buy a minimum of 150,000 copies and possibly 200,000 copies. Of course buying such a

large number, the royalty was reduced but at that, the Guild deal will net about \$20,000.00 in royalties which is a considerable amount to receive before the book is published.

And that was that? Again, no. I had to rewrite a chapter in proof. It had been a controversial chapter from the beginning. Frankly, it concerned some articles of contraception. *Harper's* thought it was extremely funny but were doubtful about it. The Literary Guild people suggested that since the book would have a much wider distribution than originally planned, it might be well to cut this chapter still further to suit a larger group of readers. I cut the chapter. Now the debated material is condensed to a few paragraphs and just as funny.

Have you any special advice for other writers? Nothing special, except that if

you want to write, go ahead and write. Manage somehow to get a first draft out. Don't say you haven't time. *Make* time. Get up earlier or stay up later. If you work at a job, keep thinking over what you want to write, then when you have a free hour, you know what you want to put down. The important thing is to *keep at it*. And never believe for one moment that a new writer's work isn't as carefully considered by the good publishers as the work of a writer with an established reputation. I *know* that an unknown writer stands just as good a chance. I was an unknown when my first play was accepted for publication and I was unknown in the fiction field when my first novel was accepted, and I was practically unknown to Broadway and my first three-act play goes into fall production, on Broadway, I learned today.



"He's a talent scout for Curtis."

Who Left That Body There?

By PATRICIA BUCHANAN and LEONARD SNYDER

NOT long ago we told in WRITER'S DIGEST how we find and sell fact-crime stories; those sages of harried homicide that thrill the readers of thirty-some magazines every month.

We told how we go about opening a story. What we did not tell was how, from a brief outline of facts, we weave a suspenseful tale that will hold the readers of Frantic Detective Tales, or one of its competitors, to the last breathless moment when cell doors close behind Lulu Lubb, arsenic giver-outer, and we know that she is slated shortly to join her spiritual sister Lucretia Borgia, her husband's insurance money still unspent.

There are many ways of getting a thrilling (and by that we mean salable) story from a set of bare facts. We do it by *building the suspect*.

We find a real-life murder. It has mystery—that means it was not committed before witnesses. If we are lucky, it also means that some time elapsed between the committing of the crime and the moment when the sheriff settled back and left things in the hands of the country prosecutor.

That lapse of time is the means of stiffening the backbone of many an otherwise weak story. During that time, as you know if you read true-life murders, the sheriff has suspected, *or could have suspected*, at least two, preferably three people, and has finally pinned the blame on the guy who committed the ghastly deed.

We hope he suspected two people besides the killer, if he didn't, we sort our facts carefully and talk to him, if he's within reach, until we turn up two people he could have suspected if he had been of a mind to.

Just between ourselves we may as well admit first as last that most of the brilliant detecting in fact-crime stories is done with admirable hind-sight by the people who write these tales. Those Sherlock Holmes-Doctor Watson passages between Sheriff Glumm and Deputy Dudd are nothing but the writer building the suspects. Discussions

that lead up blind alleys at two cents a word are the result of working at the typewriter.

Sheriff and Deputy are too occupied during the investigation with the crime itself to give much time to exploring possibilities, aside from the main one. It is after it is all over that they take time out for the discussions and recall how and why they caught up with their killer in spite of pausing for a little while at the entrance to blind alleys.

We don't *alter* the facts, we *intensify* them. And the result is suspense and mystery.

Our story "*The Crimson Tangle of the Trapped Parson*" in *Flynn's Detective* is a good example of what we mean by building the suspects.

Here is what we knew before we started to write the story:

Maybelle Reilly, 47, wife of Dennis Reilly, 48, mail-carrier in a small Louisiana town, was beaten to death one rainy night by Rev. Ellsworth Buttle, minister, who was her lover. Reverend Buttle, also married, father of two grown sons, had a foster daughter, Myra, 36, with whom he had been having an affair since she was seventeen. Buttle killed Mrs. Reilly, because she feared he was tiring of her and wanted him to run away with her. When he would not, he feared she would tell the world of their affair. Three days and four nights elapsed from the time of her death until her murderer confessed.

With those facts in hand we drew deep breaths and started to work. On the one hand we had the facts, a killing solved by officials within three days; on the other hand we had our potential editor, demanding a story full of suspense and convincing suspects.

But, fortunately, when we looked closely with a practiced eye at this case we saw suspects popping up everywhere. The minister did it. That lets him out as the *first* suspect, he would be the last in our story, coming, we hoped as a surprise. But look what we had left: the dead woman's hus-

band, the minister's foster daughter, the minister's wife, and one of the grown sons.

We stopped and asked ourselves the all-important question: Did each and everyone of this fascinating crew have the *opportunity* to kill the victim? Given opportunity, could each have had a logical *motive* in line with known facts?

Opportunity and motive. The Alpha and Omega of crime-writers.

But what about libel laws? Some of these people were as innocent as babes, living lives that were models in the community. What about using such people as suspects? The way around that was easy. If we used them, we would substitute fictitious names with a footnote at the end of our story saying we had done so to protect innocent people.

And now we were ready for our first move. We went to talk with the sheriff who had cracked the case. We found, as always, that officials are given to passing over their wrong guesses and dwelling with affectionate detail on the right one that led to the killer. This is understandable. But it wasn't what we were after.

Crime writers must force the officials to remember those wrong guesses, because by following misleading clues, suspects blossom out to the delight of the editor and later, the readers.

"What about the minister's son, Sheriff?" we asked. "How did he feel about the talk going around about his father and Mrs. Reilly? Did you ever suspect he might have killed her, say on his mother's account?"

"Never once entered my mind," the Sheriff said.

"What about this foster daughter?" we asked. "Didn't you think jealousy might have driven her to do it?"

He shook his head.

"Then there's the husband," we suggested, "they had trouble. And she had money from the sale of the house. Couldn't he have been waiting until she sold the house to get that cash? The house was owned jointly by Maybelle Reilly and her sister, if he'd killed her before she sold it he would have had only her share in her will. Didn't you consider him as the murderer?"

"Hell," said the Sheriff. "I figured right away it must have been the preacher. Everyone in town knew he'd been carry-

ing on with her. There was plenty of talk but I couldn't figure out how to prove it on him."

Ah—there went our story! In a pig's eye it did. There's where we went to work.

Remember. Who had an *opportunity* to kill Maybelle Reilly. Who had a *motive*?

The case was in the bag. The killer was in prison. But the Sheriff was going to do some detecting or there wouldn't be a salable story.

"Sheriff, was it true Mr. and Mrs. Reilly were having trouble?" We fired our questions fast now. "Hadn't the neighbors heard quarrelling? Didn't her husband suspect about the Reverend Buttle?"

The Sheriff leaned back. "Yes, they were having trouble," he admitted. "Everyone knew that. And Maybelle told several people he wouldn't give her money. And, of course, Reilly had heard the talk in town about his wife and the minister. My deputy found all this out when he was making a routine check-up. But as for suspecting Reilly, why shucks—"

"But where was he that night? The night she was killed."

"Well, he was home building a cupboard."

"How do you know that?" we asked.

"He said so. And I found out it was true."

We were building our suspect in our own minds. Later we would build him on paper.

"Now, Sheriff, what about this foster-daughter? She said in her published confession that she'd been living with the minister as his mistress since she was seventeen. Wasn't she jealous of Maybelle Reilly? Didn't you ever wonder if she didn't get rid of her competition?"

The Sheriff stared at us. "Well, naturally we questioned her. But she wasn't the type that comits murder. She made a slip, that's all, when she was just a kid. And that old buzzard led her on, and—"

"Where was she the night of the murder?"

"At home with her foster mother. Later in the evening she did drive around by herself for a while, said she was looking for the minister."

Aha! Motive and opportunity. So we told our suspicious selves, that woman would be a swell suspect.

And with Dennis Reilly, the dead woman's husband, claiming he was at home building a cupboard, we had two suspects. And the minister; the real killer.

"Where were the minister's sons during that night?"

"Well, one of them was at home with his mother all evening." The Sheriff watched a line drawn through the younger's son's name. "And the other was at his filling station until morning. Didn't leave at all and had witnesses to prove it." There went, not only the two boys, but the minister's wife, at home with her younger son.

We went back over the facts about Dennis Reilly, the dead woman's husband, and the minister's foster daughter. What were they like? What were their habits? What about the gossip in the town during those three days before the crime was pinned on the killer? We picked the Sheriff clean, while in our own minds we really suspected first Dennis Reilly, then the young woman.

Now we were ready to write. At our typewriters we read the notes we had made, read every clipping several times, looking for ways to draw suspicion from the killer and level it at our suspects.

We had to remember the Sheriff here. He might kick if we sold the story and he came out in print suspecting innocent people. We didn't want to stir up bad feeling and letters to our innocent editor. But there was a way out of that, too.

The Sheriff is an officer of the law. He has his duty to perform, and while he is suspecting people who turn out innocent, he can say, in our story, that he does his duty at whatever cost to his personal feelings. An officer of the law first and a friend and neighbor afterwards. It happens to be true.

We started our story. Dennis Reilly, the husband, was our first suspect. As we wrote we suspected him, and it showed in our writing. The following passages soon after the opening, deal with him: (Reilly has come to Sheriff Franks' home, early in the morning to tell him his wife is missing.)

... Dennis Reilly stood on the porch. Franks looked down into the smaller man's *pale strained face*. The deep lines from the nose to the mouth were *etched even deeper this morning*, and his face was *rough with a stubble of beard*. Dennis looked at him with *bloodshot eyes* ... as Franks reached into the cupboard for an-

other cup and saucer his mind was busy. *A dozen side trails were opening through the maze of things he had seen; things he had heard and guessed.*

(We have italicised here the words that arouse the reader's suspicion.)

... *Dennis Reilly's hand, so sure when he sorted mail at the postoffice, shook as he touched the handle of his cup.* "Last night . . . I was building a cupboard in the kitchen, she was in her room. When I went in she was gone."

... Franks took the letter and started to read. "Read it out loud," Reilly said, *his voice taut. It was as if he welcomed with grim, twisted pleasure the agonizing blows to his feelings* that the reading of the letter would bring.

"... *She'll never come back,*" Dennis Reilly said, and turned toward the door.

... Russell Franks looked at the man closely. *Reilly dropped his eyes. Suddenly a bit of information Franks had forgotten flashed into his mind. Maybelle Franks had owned only a half interest in the house. A sister in California owned the other half. If Reilly had killed Maybelle before the house was sold, he would have gotten only his wife's share. But if he had wanted to kill her and had waited until after the sale, when she had the cash in hand, he could have taken it all.*

... *And Dennis had said, before the officers arrived, that his wife would never come back. Was that statement motivated by grief, or did it have a sinister meaning?*

It looks bad for Dennis, doesn't it? Later in the story, after we dismiss him as a suspect, we clear him completely. The very things we used to point suspicion are now the sincere grieving of a bereaved husband. But the seed of suspicion is allowed to grow a while before we stop it. Clearing Dennis was easy.

The Sheriff was our law official, our hero, we had him say flatly that he knew Dennis was innocent. When he said that, the reader knew it was so, because crime readers know the main official in a story doesn't make big mistakes.

As a matter of fact, the sheriff in his case actually did come out and say Dennis was not the killer, he said it to other officials who wanted to fasten the crime on Dennis. And when we talked to him later, he said that he himself had thought some of the things we wrote, in spite of being sure

that the minister was the man he wanted.

We handled the foster daughter in the same way, building her as the second suspect.

"... You don't suppose Myra Shanon had a hand in this, do you?" others said, with that sidewise glance they gave when they mentioned Myra and the Reverend Buttle.

... For a moment, looking at Myra, Franks wondered whether Buttle really was the reason that she had never shown any interest in the young men who had tried to date her.

And as suspicion against her reached a peak:

... She looked as if she was fighting desperately for something that meant as life itself to her. For a moment it seemed to Franks that she was fighting for her life. Could it be that the strong, slender, hands of Myra Shanon had wielded the weapon that had ended the life of Maybelle Reilly? A desperate woman could have hit Maybelle on the head and dragged her unconscious form to the edge of the bridge and shoved it into the muddy Mississippi below."

We followed the actual sequence of events as closely as possible. But when it was necessary we withheld some of the facts, or broke off before the facts were given to our reader. We had a calendar of the crime beside our typewriters for reference. This saves the crime writer a lot of time, and avoids the temptation to dream up clues and alter facts. Our editors have always played fair with us, we do the same with them.

By now we are on page 16, far enough to bring on the suspect who really did the deed. Of course, he had appeared in the story earlier but was not developed as the possible killer. We started a careful weaving of clues, deductions, false evidence offered by him, that in the end would tangle his feet and cause him to fall headlong into the space reserved for the guilty party. For five pages officials questioned the minister,

and skillfully he eluded them, skimming the edge of dangerous questions, fencing with the Sheriff, denying everything, admitting nothing.

Then we summed up:

... Franks felt the seething emotions of the three people who engrossed his mind. *Dennis Reilly, quick-tempered and jealous. Could he have planted the rope and blood-stains in the minister's car, cunningly guessing that they would defend each other.* (Myra and Buttle.)

Myra Shanon, that strange, inhibited girl, and the Reverend Buttle, bland and suave on the surface, each had powerful desires driving them beneath.

... Whose hand had committed the gruesome crime? *Dennis Reilly, the jealous husband? ... Had Myra done it? The girl had given her youth to Reverend Buttle and was being cast aside for another woman. What about Buttle himself? Had he become tired of Maybelle Reilly and furious when she would not let him end their affair?"*

We were nearing the end of our story when we had Franks ask himself the question about Buttle. Up until then we had made suspicion swing from Reilly to Myra and back to Reilly. Now it stopped. It pointed only at Buttle. We had four pages to go, and in them we gathered together the clues we had presented, this time proving Buttle the murderer.

On page 25 we had completely cleared Reilly and Myra. Buttle had confessed. We gave the trial in a paragraph of four lines, and the story was finished.

We use this method over and over again. We gather the facts like a reporter, write them like a fiction writer, and suspect and suspect and suspect.

In our gathering of material anyone given an *opportunity* and a *motive* will give us a suspect.

The editors are screaming for more stories. Give them copy, but make your yarns usable. Give 'em suspects.

Two Irons In The Fire

By ROSAMOND DU JARDIN

WRITING for a living is like riding a roller-coaster. And anyone allergic to bumps and breath-catchings and the frequent necessity for hanging onto his hat should embark upon some other sort of career altogether and have himself immunized against typewriters at an early age.

I am speaking, of course, of free lance professional writing—not the comparatively safe and sane sorts such as journalism and advertising or any other kind that is rewarded with a pay-check at regular intervals. In free lance writing nothing is regular except—if he is wise!—the hours the writer spends at it. Five hours a day, five days a week, is my personal schedule. By adhering to it as faithfully as possible, I manage to turn out an average two hundred thousand words a year, an approximate three-fourths of which eventually proves salable. And I have been doing this now for thirteen years.

At first I wrote verse and fiction for newspapers and syndicates and then, almost twelve years ago, I sold a story to *Redbook*. Since that time I have had short stories and novels in practically all the slicks, including *Cosmopolitan*, *American*, *Good Housekeeping*, *McCalls* and *Liberty*. But it is only during the last couple of years that I, so to speak, have discovered radio. And in case you have never considered that particular field as a possible market for your work, maybe you've been passing up a good thing.

One of the first things I learned about the free lance writing game is that you can count on nothing. My stories that I like best, that I feel are my very finest, practically never sell. This is the case with a lot of other writers, too. On the other hand a seventeen hundred word short-short I dashed off, revised and polished in two mornings back in 1936 proved to be one of my outstanding successes. It was titled

"*Paris Hat*" and, after appearing in *Redbook* was resold in England, Australia, Sweden, Denmark, Austria and Norway. My first novel brought me well over five thousand dollars in serial and book rights. My second, which my agent as well as I thought was a better piece of work, earned \$428. So you see I'm pretty well acclimated to that roller-coaster I spoke of . . .

Nor is editorial opinion the only thing that makes free-lance writing uncertain. There's the little angle of current events lying in wait to throw the unwary writer, just when he feels he's riding high. War broke for America in December, 1941, just a short while after I had finished my fifth novel. Which meant that that particular story was too badly dated to stand any chance of selling, although there are parts of it I hope to be able to salvage sometime. War also scuttled a nice series of college stories I had appearing in *Cosmopolitan*. If you're a reader of that magazine, perhaps you remember Twink and Terry? Twink was the clever little co-ed who could fix practically anything, get a new roof for the fraternity house from a wealthy old grad, adjust her un-glamorous room-mate's love affair with the handsome young assistant professor. Oh, I felt I could carry Twink and her boy friend Terry on triumphantly forever—and *Cosmopolitan* didn't seem at all adverse to the idea. Then came the war—and there just aren't any more male students Terry's age. (I'd never thought to lay the groundwork for him to have weak eyes or an old leg injury from a football game.) So there I was with a lovely series of college stories that had suddenly ceased to jell.

But by that time, as I said before, I'd discovered radio. And I also discovered, with pleasurable surprise, that between writing for the magazines and doing radio scripts, I had managed to work out an almost fool-proof system of keeping two

irons in the fire. Now this is definitely nice work if you can get it. If one iron goes phtt you can concentrate on the other and vice versa. Right in the middle of having myself something of a dry spell with the magazines, I found my radio career developing a nice little boom. Not that I mean radio is all beer and skittles (whatever they are!) either. But so far, the magazine and radio disappointments have been so spaced that when I was descending on one, I was ascending on the other—which certainly is a big improvement on the old system.

Maybe you'd be interested to know how I got started in this radio business.

Never a particularly avid listener, I became interested in some of the half-hour shows that specialize in a different play each week, because they seemed to me to approximate rather closely the same elements that went into a short story. And I could write short stories, so why couldn't I write radio plays? So I reasoned. I went into the matter a bit further and became still more strongly intrigued. Dialogue has always been my favorite part of writing. I really work on narrative but dialogue spurts from my fingertips so fast that my typewriter keys get tangled. And radio is all, or practically all, dialogue.

So, I did a radio script.

It was pretty ghastly, I realize that now—but the first short story I ever wrote wasn't so terrific. The producer of the show I sent my script to sent it back. But he also sent along a letter saying that, although the script he was declining wasn't suitable for his show, he liked my writing and would be glad to have a talk with me. Fortunately that show was broadcast from Chicago—and I lived within easy commuting distance. So we had our talk and I learned several things about suspense and timing and "starting high," in order to catch the immediate interest of a listener who could stop being a listener by the simple process of twisting a dial. I went home with a couple of sample scripts, just so I could follow the proper form of presentation in this new and unfamiliar field, and a high determination that I was going to write a radio script that would sell!

I had been selling stories to magazines for years without ever meeting an editor personally. But in radio, where all the sponsored shows are handled by advertising agencies, you can see that it is most essential to have a fund of information at your disposal as to what agency puts on what show and who in that agency has charge of deciding on submitted material. So I made the rounds like any Fuller Brush man used to.

Since then, I have done numerous short plays for radio, as well as continuing with my magazine work. I find that the two fields interlock amazingly well. For instance, every writer has had the experience of dreaming up an idea and then deciding, somewhat grudgingly, that for some reason it doesn't quite jell as a story. When this happens to me, I work that idea into a radio script. Particularly ideas hinging on coincidence (not too far-stretched, of course) seem more believable in script form—perhaps because radio seems to give characters a very great illusion of reality and coincidences so often seem to happen in real life.

Also, I have found that some radio markets are willing to buy adaptations of already published stories, provided, of course, that the magazine in which they appeared is agreeable and has no objection to releasing the copyright. So I have been able to realize a considerable amount of money on ideas already used in fiction form.

My radio adventures have even included doing a spot of soap opera writing. Last Spring I was called in by an advertising radio director, who was favorably inclined toward my work, and asked to take over a badly faltering daytime serial show. This particular show had been on the air for some years but its rating had been falling so rapidly during recent months that the sponsor had decided to replace it and already had the agency scouting around for a new show.

So I took it over, knowing that the arrangement in all probability would prove temporary. My contract had a two weeks cancellation clause tucked away among all the nice angles, such as a regular weekly

salary—and what a salary! It was small for radio, I understand, where a top-flight serial writer's salary often runs to four figures weekly. But it was practically overwhelming to a gal who had spent all her professional years on that roller-coaster of free lance writing!

If you listen to soap operas, you know what they are. Tear jerkers, pure and *simple*, with a habit of stalling along between climaxes till they practically run down like a tired watch. It wasn't the actual writing of the show I enjoyed so much as the salary and the people I met. Advertising men, with whom I had fantastic conferences during which we talked the whole projected development of the serial out in minutest detail. Radio actors, lovely actresses who could weep at a second's notice (it comes of long practice in the radio serial field where heroines weep almost constantly!) producers, all of whom seem to be very nice guys, whose job corresponds to that of a director in the movies. On the whole, it was a lovely, crazy, Alice-in-Wonderlandish sort of world I lived in while I was writing that show. I knew it couldn't last, even when the show's rating took a slight turn for the better. This upward trend pleased my employer, the advertising radio director, no end. Because he had a theory that the soap opera audience really possesses the capacity to enjoy a slightly less moronic type of material than is usually fed them. And he and I together had worked out certain developments in this particular show that both of us were rather proud of. The jump in the rating seemed to indicate we had cause for pride. But sponsors are one-track-mind people and, having already made up their minds to replace the show with a new one, they replaced it. To my sorrow.

But it was swell while it lasted. And I gained a great deal of experience.

Incidentally, that particular job shaped up for me at a time when my magazine sales seemed to be on a temporary downward swoop. So, once again, it's proving wise to have two irons in the fire.

As for some of the things I've learned (the hard way!) about writing for radio,

perhaps some of you embryo radio writers might be interested in the following resume.

The typed appearance of the script is very similar to play form as:

JOHN: You really mean that?

MARY: I certainly do!

Then there's the matter of putting in a few, but necessary directions, as to how certain speeches should be made, viz:

SHE: (NEAR TEARS) But you can't simply walk out of my life—like this . . .

Don't overdo the directions. Radio actors are amazingly competent at their jobs and it isn't necessary to instruct them in great detail. It's really amazing to listen to one of your own shows on the air and hear the way the lines come to life. The characters you created come to life, too, so that you forget they're being paid to stand before a microphone and read words that you struggled over at your typewriter.

In writing short radio shows, by which I mean half-hour plays, or in night time shows that run for two or three days in fifteen minute installments, don't make the mistake of dragging them out unduly. The whole technique is different than it is in daytime serials. In the latter, no new development or idea can be brought in too abruptly. The writer must keep in mind that the listener is probably doing her weekly ironing, or running the dustmop around the edges of the living-room rug and so is incapable of uninterrupted attention. So if any new development is to be brought in, you have to kick it around a little, let different characters discuss it, so that she (daytime radio serial fans are mostly female) has time to grasp what's shaping up. But in the short plays, it's different. You grasp your listener's attention with the first sentences of your script or he'll switch you off in favor of some swing music or a news commentator.

Always make your characters talk like human beings. Short sentences are best—and don't slip in any tongue-twisters lest you trip up your hero or heroine in the midst of a passionate love scene. I find it helpful to read aloud any part of a script I'm doubtful about—even if it does lead

my family to suspect I'm beginning to crack up and have started talking to myself. But it's a sure way to check on whether your dialogue is natural—not to digress, I use this same system in evaluating dialogue in a short story. And it works there, too.

Listen to any show at which you're figuring on aiming a script. This is a good way to scent out preferences and taboos. If the shows they're using are blood-and-thunder, don't try slapstick humor on them. If they lean toward the sweet and homey, chances are divorce and triangle stuff is strictly out. If tear-jerkers are their meat, don't waste postage sending them anything else. And be sure you get some sort of line on whether or not the show you have in mind uses free-lance stuff. A lot of them do, but a lot of them have regular writers who are

under contract to the agency producing the show. And be sure you know where to send your script when it is finished. Don't just drop it hopefully in the mail-box addressed to the name of the show you have in mind, care of the radio station on which you heard it. That show may be produced, and material for it bought, by some advertising agency a thousand miles away from your local outlet. And while your script *may* eventually reach the proper hands, it will surely take a long, slow and round-about route.

Right now, I couldn't tell you which is the more fascinating, writing for the magazines, or for radio. I've done both and I mean to go on doing both. In addition to the added feeling of security in having two irons in the fire, it's twice as much fun waiting for the mailman!

The Charles H. Sergel Full-length Play Contest

To encourage the writing of new American plays, the Charles H. Sergel Prize of \$1,000 is offered for the manuscript which in the opinion of the judges represents the best full-length play submitted on or before December 31, 1943. The prize was established by Annie Meyers Sergel in memory of Charles H. Sergel, civic leader and founder of the Dramatic Publishing Company, and is administered solely by the University of Chicago. Conditions of the current contest are:

1. Only full-length, original plays will be considered; and these must be plays hitherto unpublished and unproduced. (A full-length play is approximately 100 typewritten pages and the acting time is approximately two hours.) Dramatizations are not eligible unless the material dramatized is the work of the writer making the dramatization.

2. An award of United States Savings Bonds in the face amount of \$1,000 will be made for the winning play and sent to the winner promptly upon the judges' decision. The judges, however, reserve the right to withhold the prize if in their opinion no play submitted merits such prize. Honorable mention may be made of plays also considered deserving by the judges.

3. The playwright is in no way obligated to the University of Chicago except as provided specifically in the terms of the contest. The agency, production, and publication rights remain entirely with the playwright.

4. Any citizen of the United States is eligible to enter the contest.

5. Manuscripts must be typed and securely bound (paper or cloth). The title-page must include the writer's name and address and all pages must be carefully numbered. *It is expected that original, not carbon, copies will be submitted. The judges reserve the right to reject any copy which in their opinion is illegible.*

6. All manuscripts are to be addressed to the CHARLES H. SERGEL PLAY CONTEST, THE UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS.

7. The contest closes December 31, 1943. Manuscripts may be sent at any time before that date, but must bear a postmark not later than December 31. No decision is promised before March 1, 1944; and names of the judges will not be announced prior to their decision.

Parke Davis' House Organ

Sir:

It may interest your readers to know that Allen Klein is no longer connected with *Modern Pharmacy* and that all contributions and communications for the book should be sent to *Modern Pharmacy*, 12 East 41st Street, New York, N. Y.

Requirements for the magazine remain unchanged. We are especially interested in fact articles dealing with the professional and business aspects of pharmacy. Should these be accompanied with pictures they have a better chance with us. Rates here are on the high side. And we are wide open. We report fast and pay on acceptance of material.

AL SWIFT,

for *Modern Pharmacy*,

12 East 41st Street, New York, N. Y.

Harper \$10,000 Prize

To the author of the best novel, as determined by the judges, Harper & Brothers will pay the sum of \$10,000 as follows: \$2,000 as an outright prize, independent of royalties, payable on the announcement of the winner, and \$8,000 as a *minimum* guarantee of royalties to be paid six months after publication.

The Conditions

1. Any author shall be eligible for the Prize who is a citizen of the United States or Canada and who has not published a novel in book form prior to January 1, 1944.

2. Only manuscripts of unpublished works, submitted to Harper & Brothers before July 1, 1943, and accompanied by a statement of the author or his representative that the manuscript is submitted in competition for the Prize, shall be considered. No other entry form is needed. Packages should be addressed: Harper Prize Novel Contest, Harper & Brothers, 49 East 33rd St., New York City.

3. No manuscript containing less than 30,000 words shall be considered as a novel for the purpose of this competition, and preference will be given in general to works of full novel lengths (60,000 to 100,000 words).

4. The judges of the competition shall be Stephen Vincent Benét, author of "*John Brown's Body*," winner of the Pulitzer Prize, etc.; Irita Van Doren, literary editor of the New York *Herald-Tribune*, and Clifton Fadiman, literary critic of *The New Yorker*. Their decision shall be accepted on all questions of eligibility, interpretation or modification of the rules to meet unforeseen circumstances, and their award shall be final.

5. If, in the opinion of the judges, no work of sufficient merit to justify the award has been received, the judges shall have full authority to withhold the award.

6. The award shall be made and publicly announced as soon as possible after the close of the competition. Publication of the Prize Novel will follow within sixty to ninety days.

No Movie Angle

The attention of those interested in Harper's Prize Novel Competition is particularly directed to the fact that motion picture, dramatic and serial rights play no part in this award as they do in various other contests. It is the conviction of the judges and of Harper's that this freedom from influences that tend to standardize and too greatly hamper an author's individuality in developing a novel is responsible in large measure for the selection of ten Harper Prize Novels of such distinguished literary quality. It should be noted that each of the previous awards was in the nature of a literary discovery. The public

and the booksellers alike have come to look upon the Harper Prize as a badge of unusual quality, a guarantee amply sustained in the case of Harper Prize Novels by the literary critics of the country and by the record of sales.

The Harper Prize Novel is chosen for conspicuous merit and the underlying purpose of the award is to give prominence and success to a writer whose real quality has not hitherto found a wide audience.

Answers to Queries That Have Arisen

1. There are no restrictions as to setting or theme.

2. A contestant may submit as many manuscripts as he chooses.

3. There is no objection to anonymity. The publishers will respect any pseudonym which the author may select.

4. Material by two or more authors in collaboration is eligible provided the conditions required of the single author are applicable to each of the collaborators.

5. As will be seen from the terms, the contest is *not* limited to first novels, and all books fulfilling the conditions will have an equal chance.

6. It has been the general practice to accept for entry all manuscripts shown to have been dispatched to the publishers on the last day of June, or delivered by hand on July 1st. No extension of time beyond the closing date can be made for the submission of manuscript material.

7. Manuscripts are *not* held until the close of the competition, but are read and reported on as soon as possible after their receipt.

An Orchid—We Mean a Steak

Sir:

Since first subscribing to the *DIGEST*, 1933, I have sold more than 500 feature articles and items, scores of pictures and a book. My material has appeared during this decade in more than 100 different magazines, trade journals, Sunday supplements and syndicates.

The *DIGEST* is an important part of the picture. While I do not have exact figures, about 35-40 percent of my output has been sold through market tips appearing each month in your splendid publication. Roughly I'd estimate this has amounted to \$3,000.

To the *DIGEST* I owe an eternal debt of gratitude, not alone for the many sales it has enabled me to make, but for helping me continue in a field of endeavor which has no equal. You can believe me when I say I'd rather write than eat, and boy how I do like nice, thick, juicy steaks.

JOHN FORNEY RUDY
27 Vanderbilt Ave.,
Orlando, Florida.

Western Corn (Pulp Grade)

By SAMUEL MINES

NINE out of ten manuscripts are rejected for one reason. They are corny.

They are a re-hash of things the author has read and they are stuffed full of the expressions and phrases from his reading which have been gathering dust in his mind. These expressions are not reflective of the author, they are pallid imitations of other authors.

It takes considerable practice before you can twist your mind away from fiction and think of real people when you start creating your own characters. Automatically, when you begin to write, you think in terms of the fiction people you have met and you use the same words to describe them. And there go your chances of freshness and originality.

Corn makes its appearance in many ways. For example, in western pulp stories, the hero is usually a pretty "grim" guy, and the word "grim" appears ten or fifteen times to the page. These heroes are grim because the writers are on unfamiliar ground and lack the imagination to strike out and make them anything else. We get the rubber stamp hero who is just a name attached to a pair of sixguns.

These grim characters are so tough that they have to have a special way of speaking. The authors recoil from the simple word "said." Look through the average western story and you are likely to find this:

he husked
he gritted
he burred
he crisped
he belched.

The last one is the only true verb.

You cannot simply make a verb out of any noun you choose by adding "ed" to it. If a character blushes and we are weak enough to let the author say, "She pinked," a whole panorama of horrid possibilities rears its ugly head. This is lazy writing, it is a means of sidestepping honest description by creating bastard words which take their revenge by ruining the author's style. Moreover, once you succumb to this disease of making verbs out of nouns it becomes rapidly and progressively worse until it ends in complete madness.

For example, characters in westerns rarely pull the triggers of their guns. Usually, "they triggered their Colts." To some western writers, "leather yore irons" is a quaint manner of telling someone to put his guns back in their holsters. Cowboys are imaginative enough in creating slang, but real cowboy slang has a realistic base which is utterly lacking in this weak and unconvincing pseudo-slang. I'll eat both Colts and wash them down with the holsters if anyone can prove to me that a real cowboy ever said, "leather yore irons."

But this sort of thing isn't confined to westerns alone. Here are two more samples, from a sports and a love story respectively:

The ball arced through the air.
He inventoried her with his eyes.

"Arc" is a noun meaning a curve, but you don't automatically make a verb out of it simply by using it as a verb. There is a verb for the purpose and it is spelled "arch". As for "inventoried"—oh well. Just to show you how far this sort of thing

can go, here is the ultimate in corny invention:

He trundled out into the latening night.

MEMORIZING present clichés is no defense against future ones. Learn the fundamental pattern which makes for corn and you develop the critical faculties to avoid it. Here are two common expressions:

It's the honest truth.
She knew in her silent heart.

If truth isn't honest, what is it? As for her silent heart, well, I'm not quite sure what the author meant. But I know this: Both of these expressions and many more like them are the result of the author's trying too hard for the exact shade of meaning and the exact word to express it. He winds up by getting too many words in his sentence.

Overwriting, therefore, is one ingredient of our recipe for corn. Take this as a rule: If you cannot say something *differently*, say it straight.

Much of an editor's job in preparing a story for the printer consists in cutting. In some stories half of nearly every sentence can be chopped away without loss, and with a gain in strength and pace. You've seen stories in which it takes a whole page for the hero to get off his horse and enter a saloon. Authors sometimes do that under the impression that they are writing atmosphere and characterization, while all they are really doing is holding up the story.

The attempt to be specific sometimes leads to this:

The house was some two hundred yards or so away.

The author understandably feels that his hero was in no position to gauge the exact distance to the house—hero was probably running from a bunch of killers at the moment—and he is very careful about making it plain to the reader. But why bother? If he had said, "the house was two hundred yards away" nobody would ever notice it and his style would lose only the vagueness which weakens the first sentence. Or this:

John stared out of the window.
After a moment or so, he turned back to his desk.

Cut out "*or so*" and what do you lose? The word "moment" in itself is indefinite enough so that no one is likely to ask whether your hero was holding a stop watch on himself.

Small things? No! They may look small here. But the cumulative effect of all these things in a manuscript is a feeling of vagueness, of loose style, of groping for expression—of inexperience.

The ability to recognize corn is important in re-reading your own story. Here are two samples which are obviously slips, but which the author should have caught in rewriting:

"She walked into the room, delectably feminine for all her size, a bare five feet two."

"Jamie Jameson was set on marrying the Ayres heir."

The corniest hero A is the suave lad who cannot be upset by any calamity.

The heroine has been kidnapped, after her mother and father were both knifed to death and their house burned down. Rushing to her rescue, the hero is shot at, beaten over the head, tied up and strapped to the railroad track with the girl. They lie there helplessly and to their ears comes the whistle of the approaching express. At this juncture he turns to her, twisting in his bonds, and he says:

"I say, this situation is beginning to look a bit interesting, wot?"

Heroes must be brave, but they don't have to be hopeless idiots about it.

Corn sprouts when two characters explain to each other at great length, things that they both know perfectly well, for the reader's benefit. This corn grows lushest when such dialogue comes at while Fate's dirk is poised to strike.

Let's say our story opens on a jungle scene, with the hero and heroine surrounded by bloodthirsty savages whooping for their heads. Between shots, the dialogue goes something like this:

"He: 'Gad, Genevieve, how can I ever forgive myself. When you came to me at the Hotel Blackstone, room 403, in New York and asked me to fly you down to Nigeria because your father had disappeared under mysterious circumstances after taking out three million dollars worth of diamonds from a mine known only to himself and his partner and you suspected foul play because you did not trust his partner, little did I realize what danger it would mean to you!'

"She: 'Don't blame yourself, Montmorency. When our motor started to misfire, you brought our plane down with such skill even though Wilbert, in the pay of my father's partner, attacked you and tried to knock you out, so he could take over the plane himself. You landed the plane on the very edge of the jungle and saved our lives. But now, these savages are after us.' "

Even professionals do this sometimes. They've got to get some information across to you, so they let the dear little hero and heroine babble on, regardless of the fact that such dialogue is out of place. Both characters know these things—they *did* them together—why in heaven's name should they tell one another about it?

How to get around it? It's not difficult at all so long as you know what to avoid.

Let's say our hero is a cowboy by the name of Rawlins. He has shot a holdup man in self-defense. He finds a letter on the body which tells him that the outlaw, Bob Gillespie, is heir to a ranch down in Texas and hasn't been home in fifteen years. The idea comes to Rawlins to impersonate the dead man and claim the ranch. The only information the letter gives him is that a relative named Henniker, is making trouble and that a girl named Margaret is involved. It doesn't tell him what relation Margaret is to Gillespie. But he goes to Texas and meets the old friend of the family who has written to him to come home.

"Howdy, stranger," Jake Haskell said. "Something I can do for yuh?"

Rawlins stared at him a moment in silence.

"Why yes, Jake, there is," he said softly. "You can recognize me if you've a mind to."

He flipped Haskell's letter to the counter.

Speechlessly the old man stared down, at the paper, then back at Rawlins. Slow excitement stirred in him.

"Bob! Bob Gillespie!" he stammered. "Well, doggone, these old eyes! Bob, I'd never have knowed yuh! Why, durn it, you've growed up altogether different from what I expected! Yuh don't look no more like what yuh did as a youngster than—. But I'm glad to see yuh anyway! Put 'er there!"

A little of that conscience pricked Rawlins as he felt the warm handclasp of the old man.

"Bob," Haskell went on, "I've allus thought a heap of you and I never believed the things they said about yuh—that you were wild and headed for the owlhoot and mebbe the loop of somebody's rope! I'm plumb tickled yuh're back."

Rawlins remembered his role.

"My—My father?" he asked.

Jake Haskell's face fell. "He died mighty peaceful, that's about all I can say. He was a powerful stubborn man, Bob, as you got reason to know. But I hope you forgive him for drivin' yuh away from home like he done."

"Shore, shore," Rawlins mumbled. "That was all a long time ago."

"Glad to hear you say it. And glad yuh come back to git the old ranch. That's why I wrote you, Bob. Yore dad wanted me to. He'da took care of Margaret all right, but he don't trust that sneakin' Art Henniker any more'n I do—even if he is yore ninety-eighth cousin or some such thing!"

Notice two things about this passage. First, how much information the reader

gets. Second, how Haskell never actually tells Rawlins anything which Rawlins *should know* in his role as Bob Gillespie, *except for a very good reason*. When he tells Rawlins that young Gillespie was driven from home—something which Gillespie surely knows, he does so because he is asking forgiveness for the father. When he tells the fake Gillespie that Henniker is a ninety-eighth cousin, he does so in order to punch home the fact that Henniker is up to no good. The pattern is simple enough if you know why you are doing it.

Now the girl enters the scene:

"Don't you remember me, Bob?"

"You're Margaret," Rawlins said, feeling foolish.

"Well, of course, I'm Margaret!"

Her laugh was as musical as a meadow lark's song. "Who else would I be?"

He wondered with a touch of panic whether she was his sister or cousin or sweetheart, whether she expected him to kiss her or shake hands or do something—anything but stand and gape at her.

The garrulous old Haskell came unwittingly to the rescue.

FIRST cousin to the faux pas of having characters discuss things they know, is the reverse of this stunt. It is prevalent in all kinds of stories. In westerns it is usually done this way:

"No, Jake," said Red Rogan quietly, "we've got to get those rustlers tonight."

"But how?" Baldy protested. "Twenty against two! It's crazy! We ain't even got a plan!"

"But I have a plan," Rogan purred. "Listen." And for the next ten minutes he spoke steadily. When he finished, a great light broke over Baldy's face.

"Red, yuh got it!" he whooped. "We'll show them sons! But what if something goes wrong?"

"It better not," Rogan said grimly. "Now get outa here. And meet me at the entrance to Skull Canyon at ten tonight."

You bet it smells! The author invites us into a scene. We are close up and comfortably listening to his characters talk. Then suddenly he says, "Whoops, pardon me," and yanks down a curtain, through which we can neither see nor hear.

This is an advance confession of a weak plot. If the plot were sound, we could hear all about the plan without spoiling the ending because the author would have still another surprise up his sleeve for us at the climax. The plan would go wrong and Red Rogan would have to pull some very clever trick to avoid complete defeat. That's the way it should be done. The concealment stunt is a confession that the author has no more surprises and so must resort to the puerile trick of concealing something from the reader which the reader is entitled to know, in order to create an artificial surprise at the end by then revealing Red Rogan's plan.

In detective stories the same bunk of corn is handled this way:

"Hawkeye got down on his knees and scanned the floor under the bed with his glittering eyes.

"Hum!" he said softly. Then he reached out, picked something carefully off the floor and put it into his pocket. "That's all we can do around here," he said cheerfully, "let's go."

He usually goes right out with a rejection slip. Since we are using Hawkeye's point of view in this story and seeing the events through his eyes, we have every right to see everything he sees. Where does the author come off, suddenly pulling down the blinds? We're entitled to know what Hawkeye picked off the floor. Twenty years ago everybody got by with the above. Today it is corn.

Detective stories are a game of wits between the reader and the author. It is the author's job to give the reader enough evidence, so that the reader can solve the puzzle if he is able to draw the correct inference from the evidence. The author's skill is shown in the manner in which he

misdirects the reader's attention towards trivial or misleading clues and the manner in which he draws a less obvious conclusion from an apparently obvious fact. When a writer has to fall back on the device of concealing evidence from the reader he is simply confessing that the reader is smarter than he is.

Let me bow out by cautioning you about two taboos which are casualties of the war story of today.

Lay off the Nazi saboteur story. Eleven out of every ten stories that come into an editorial office today use this plot. And most of them are bad—bad because they are not true to life. They show Nazis prac-

tically taking over America, running huge gangs, pulling private executions, shooting innocent citizens by the hundreds, and so on. It hasn't come to that here and I doubt that it will, so the stories appear only as strained exaggerations. Moreover, too many are being written. There are other war stories besides this one.

Second, if you are writing a story with a war background and have a Yank soldier come to grips with Nazis or Japs, whether on the battlefield or elsewhere, for Pete's sake, don't have him clean up the whole Jap Navy or Air Force single-handed or take on a battalion of tough Nazis armed with tommy-guns, with his bare hands.



"Similarities between this and any other manuscript are purely coincidental."

This sort of thing is bad propaganda. The Japs and Nazis are tough monkeys and we might as well know it. It won't help to push the old bromide that one Yank is worth—it used to be a dozen greasers—now it's a dozen Japs or Nazis. We mustn't underestimate them.

Yet story after story is being written around this plot: An intrepid Yank flier is shot down in enemy territory, Jap or Nazi. He is taken prisoner and for a few hours languishes in durance vile, being kicked or otherwise maltreated to show what heels his captors are. Then, through some impossibly stupid oversight of the enemy, he escapes. He fights his way to an enemy plane, killing, wounding, or otherwise seriously damaging between 90

and 140 of the enemy in the process. He gets into the air and takes off. The enemy tries to follow, but he bombs or machine-guns them or both, destroying 4,126 planes on the ground, 139 trucks, at least one ammunition dump and/or a fleet of 33 submarines which are in the docks for servicing. Just two soldiers like this and the war would be over in a week.

The better writers, who get better rates, who get their names on the covers and whose work is in demand, don't pull this kind of stuff. They try to give you people who are a little more real, because when you've got a real character, he will check you from making him do anything completely unbelievable.

Income Tax Deductions for Writers

The money you receive from editors for the sale of free lance material is gross income; not net income. You normally incurred certain expenses in selling this free lance material, all of which is deductible. Examples of such expenses are postage, paper, typewriter repairs, typewriter depreciation, secretarial service, criticism service, telephone, copy paper, office expense of clips, pens, pencils, entertaining editors, and traveling expenses.

Not all of these items would be charged against any one story sale, but during the year you probably paid out money in connection with most, if not all of them. Add up what you paid out in this connection and deduct that from your gross earnings as a free lance writer.

Every check you receive as a free lance writer counts as gross income, including the \$1 for a poem to Sunday School Visitor.

Do publishers report all moneys paid to authors to the Income Tax Department? The answer is No. Most of the small houses are never queried by the Income Tax Department. However, it is both dishonest and foolhardy trying to save a few dollars by failure to report a sale because you think the publisher won't report it and thus the Income Tax Department has no check-up. You'll be right most of the time, and if you are wrong once in ten years, it isn't very funny. Include in your gross income all the money earned by free lance writing, and you won't have to count sheep.

May a beginner, who has sold nothing, or next to nothing, deduct money paid out for training as a deductible item? We couldn't get an answer to that one. Try your local internal revenue office.

Rewriting for Radio

By NELSON S. BOND

I'M NOT A professional radio scriptwriter. I'm a writer, like you, and you, and you. What I don't know about radio writing would fill volumes; what I do know will probably just about complete this article.

A pro scriptwriter might overwhelm you with so many technical phrases on the Art of Radio Entertainment. As it is, I can just let my hair down and talk in simple language; nobody will know the difference but the radio-men, and the hell with them, anyway!

Up to six months ago I had never attempted a line of dialogue for radio in any way, shape or form. True, my "Mr. Mergenthwirker's Lobblies" had been presented several years before as a serial over WOR-Mutual, (and I had supplied the plot-structure for the series; the same story) and another, "Cartwright's Camera," had been adapted to radio by the ebullient Charles Martin of Philip Morris' "Johnny Presents" program, and a number of my stories had been narrated over NBC's Red Network by that man of many voices, Nelson Olmsted . . . but in all these transactions I had been more or less the "innocent bystander," watching wide-eyed from the sidelines as others converted my fictional pieces into auditory entertainment. When I heard my own story over the radio it sounded strange

and I was unfamiliar with it. So whenever my agent could sell radio rights to a published fiction story, I accepted the money as velvet and never thought of writing a radio script myself.

Then the War Writers' Board asked me for five-minute radio scripts, the local OCD

needed fifteen minute dramatizations, and before I realized what was going on, I was up to my ears in air-waves.

So, after a few weeks of watching me bang out these cuff jobs with success—or a reasonable facsimile thereof—the gal who runs our menage raised her eyebrows and said, "Look . . . if you

can write these things for War Bonds, why not knock out a couple for the family of the same name?"

I wasn't willing to waste a good plot on a chance market so I took some old stories and rewrote them. The result was the sale of "The Remarkable Talent of Egbert Haw" (*Blue Book*—Nov., 1941) to the *Authors' Playhouse*, NBC-Red. Then came "Johnny Cartwright's Camera" (*Unknown Worlds*—Nov., 1940) to the same program, followed by the acceptance of "Dr. Fuddle's Fingers" by a syndicate, and "Take My Drum to England" to the Columbia Workshop for spring presentation. And there are plenty more cooking. One is in the works now, and since my line-up

In the yellowed columns of this magazine, Nelson S. Bond stuck his neck out with a bold exposition of his "Five Year Plan" to hit the slicks. This plan called for "strengthening of his position in the best pulps" in the fourth year, and "entrance into the slicks" during the fifth.

During the year just passed . . . his fourth year as a professional writer, Nelson Bond has become a regular contributor to the top-ranking and best-paying pulp markets . . . and in January of 1943, a half month ahead of schedule, he sold one of his characteristic light, whimsical fantasies, "Herman and the Mermaid" to *Red Book Magazine*.

We would like to know now if, like the Russians, he intends to set up a second Five Year Plan?

of published stories shows at least 50 with radio adaptation possibilities, you'll be hearing more and more of them over your static machine as months go by . . . if my Smith-Corona holds out!

But how, you ask?

Well . . . you've all heard the bromide to the effect that, "Good stories are not written, but rewritten."

Compared to the job of a radio scriptwriter, that of the fictioneer is a snap. For instance, the writer can tell you this in one sentence: "Martin left Johnson, entered the newspaper office, and went to the editor's office." A pipe, huh? But to get the same effect in radio, you need something like this:

MARTIN: Well, here's the old slave-mill. See you later, Johnson.

JOHNSON: Right. So long. (FADES.) Keep your chin up!

SOUND: (STREET BG OUT—DOOR OPEN—DOOR CLOSE—ESTABLISH TYPICAL BG NEWSPAPER OFFICE—TYPEWRITERS, etc.—HOLD UNDER.)

MARTIN: (WORK ON.) Chief in, Gladys?

GLADYS: Oh, you, Mr. Martin? Yes, he's in his office.

MARTIN: Thanks.

SOUND: (FOOTSTEPS ACROSS WOOD—RAP ON DOOR.)

EDITOR: (OFF.) Yes?

MARTIN: You wanted to see me, Chief?

EDITOR: (OFF.) Martin? Yes . . . come in.

SOUND: (DOOR OPEN—DOOR CLOSE—OFFICE BG OUT.)

And there we are! We've finally got Martin off the street and into the office without—I hope!—pulling a boner. For instance, we could have forgotten to identify the person upon whom Martin was calling, we could have placed him in the editor's office before the door was open—Oh! You've heard that done on the air, have you? You bet!

The tricky part about writing for radio is that you must establish *everything* so its meaning is clear to the ear . . . and sometimes the only half-attentive ear! On the stage, the audience can miss a line and still understand the action visible before them; in fiction, the reader can always scan back a paragraph or so. Action on the airwaves is truly "gone with the wind"

once it transpires. Therefore you've got to make it stick. You do this with the aid of sound effects and conversation. When a fact is of vital importance to the plot of the piece, it should be repeated at least three times during the course of the play.

I almost came a cropper when I attempted a radio version of "Take My Drum to England—". This story, an introspective piece, had little more than a dozen lines of conversation in its original form. The task confronting me was that of telling the same story through the conversation of its principals!

A single example is, they say, worth a dozen learned arguments. A comparison between passages of the story and the radio adaptation should, at this point, help you. Here is the original fiction story and, following it, the same paragraph as written for the radio.

"TAKE MY DRUM TO ENGLAND . . ."

(Fictional form)

Above him, high shells screamed and whined, unseen behind the slow, dripping pall of gray mist and blacker smudge from a hundred unfought fires now tightening like an eager, crimson claw about Dunkirk. Overhead the roar of airplane motors merged in thudding cacophony with the bite and chatter of machine guns; pom-poms fretted raggedly from the shelter of emplacements about him . . . And now there was a messenger wrenching his bicycle to a stop beside the barbed nest which was Thompson's post; waving, motioning, shouting words half indistinguishable to tumult-deafened ears.

(Radio form)

SOUND: (UP DRUM-ROLL, BECOMING BG. CANNON, MACHINE GUNS, AIRCRAFT, etc. ON MIKE THE OCCASIONAL CRACK OF A RIFLE, WHINE OF RICOCCHETING BULLETS, etc. SUSTAIN THROUGHOUT ENTIRE SCENE.)

VOICE No. 1: Aa-o-oo-oov! Blimey!

VOICE No. 2: 'Old tight there . . . that's a stout fella!

VOICE No. 3: Corporal! That doorway . . . a sniper . . .

VOICE No. 4: (BIZ.) Yes, sir . . . (BIZ: CRACK OF RIFLE) . . . Got 'im, sir!

VOICE No. 5: 'Ere, somebody . . . lend an 'and 'ere . . .

CAPTAIN: Look sharp, lads. Make every bullet count. We've got to hold this barricade a little while longer, somehow. Yes, Thompson? What is it?

THOMPSON: Motorcycle heading this way, sir?

CAPTAIN: Motorcycle?

THOMPSON: Yes, sir. Looks like a messenger, sir.

VOICE No. 1: 'Ooray!

VOICE No. 2: Wot cheer! Gettin' out o' 'ere at last!

VOICE No. 3: Gorbliney! About time, wot?

CAPTAIN: All right . . . all right. That will do. No time for a pink tea, lads. We'll know in a minute or so . . .

SOUND: (MOTORCYCLE ENGINE WORK ON . . . SPANG OF METAL ON METAL.)

. . . I say! What's wrong? His machine . . .

SOUND: (ENGINE CHOKE OFF ABRUPTLY—CRASH—CRY.) Gad! They got him . . . poor devil!

(Fictional form)

The City of Dunkirk was a smoking ruin. . . The once wide, well-paved streets were crater-pocked where bombs had dropped, and mountainous with crumbled "debris" where shells had found a mark. Unchecked fires had withered whole rows of deep-rooted homes. In the Place Jean Bart the statue of David d'Anjers stared fiercely, defiantly, out upon a vista of chaos. The belfry of St. Eloi was fallen, and one priceless cornice of the chapel of Notre Dame des Dunes, bomb-struck, had sheered away, exposing the sacred shrine, anomalously chaste and quiet in the murderous heat of battle.

(Radio form)

THOMPSON: Oh, say . . . hurt yourself? Careful, chum. You barged right into that shell hole.

OWENS: Hole? Oh, yes . . . of course. Stupid of me.

THOMPSON: Got to watch out for those things. I know it's hard to see in this smoke, but . . . (PAUSE: COUNT OF THREE) . . . Owens! You didn't see that hole! You're . . .

OWENS: (FEEBLE ATTEMPTS AT CHEERFULNESS.) No, I'm afraid not, old boy. Things have been a bit foggy . . . ever since I whacked up. I'm afraid I'm . . . blind.

THOMPSON: (AWKWARDLY.) Oh, I . . . I'm sorry, Owens. I didn't realize . . .

OWENS: I don't mind, Yank . . . much. It's odd, though. I never realized before how much it means to see things. I know we've been marching for the past hour . . . but it's been like walking through a black tunnel, hearing sounds about me . . . not knowing what they mean . . . (PAUSE) . . . Dunkirk . . . I suppose the town is pretty well . . . shot to pieces?

THOMPSON: Yes.

OWENS: Tell me. I've been wanting to know. THOMPSON: Well . . . it's too big to describe. The outskirts of the town are in flame. There's a thick, black, greasy smoke over everything. The sun's up there . . . somewhere . . .

but you can't see it. And there are planes up there, too . . . cutting through the smoke like sharks through oily water.

OWENS: Where are we now?

THOMPSON: Nearing the docks . . . what used to be the docks. But they're gone now.

OWENS: Then we must have passed through the Place Jean Bart. I used to vacation here . . . in the old days. There was a statue of David d'Anjers . . . the spirit of Dunkirk, they called it . . .

THOMPSON: It's still standing. Broken . . . slanting on its pedestal like a leaning tower . . . but still standing.

OWENS: And the chapel of Notre Dames des Dunes? It was peaceful there. Quiet. The nuns . . .

THOMPSON: It's smashed. There are bodies . . . (PAUSE: THEN BITTERLY) . . . Maybe it's just as well you can't see, Owens!

In the fictional form, Dunkirk was viewed through the eyes of Thompson; the narrative described *his* emotions at seeing its wreckage. Naturally, it would have been deadly to have him come on the air and soliloquize his emotions. Dials would have clicked from here to Hellangone, Sask! Therefore I introduced into the radio version the character Owens . . . and *made Owens a blind man!* Only thus was it logical for Thompson to express his thoughts, views, and reactions. Incidentally, Owens ran away with the radio show! Which proves something. I'm not experienced enough to tell you what!

If you are a complete newcomer to radio writing, there are certain fundamentals you will need to know. Let's give them the once-over lightly:

Length of script: Since all radio scripts must be retyped (or mimeoed) on "rattle-proof paper" before they can be used, format is relatively unimportant. There are as many acceptable manuscript forms as there are writers of scripts. However, the following rules are constant: Submit type-written, double-spaced copy, cued down the left hand column. Write all sound and biz ("business") cues in capital letters. Submit with manuscript a Cast of Characters, a list of sound effects designated in the script, and an estimate of the "air time."

This last can be computed by the uninitiated by estimating 180 spoken words to the minute, and allowing 10 to 20 seconds

for each BG ("background") sound effect or musical bridge to be established. More simply, if you will set your left hand margin at 12, and your tabulator stop at 30, ending your lines at or near 72 on your typewriter, your script will run approximately one page per minute playing time. Submit mss of 17-18 pages for a 15 minute show, or 33-36 pages for a half hour show. It is always easier for a director to jerk lines than to fill time on a short program.

Sound effects: Avoid sprinkling your script with difficult and unnecessary sound effects. This is the mark of the amateur. Keep the sounds simple and, above all, easily identifiable to the audience without explanation. Avoid such monstrosities as that once offered to a Mutual program calling for: SOUND — HOOFBEATS — THE FOUR HORSEMEN OF THE APOCALYPSE RIDING ACROSS THE HEAVENS!

Business: The line of demarcation between sounds and biz is very thin. Generally speaking, sounds are those which persist longer (sometimes under an entire scene), and may be piped into the studio from the control room by a special sound effects man, while biz is of shorter duration, and may be made in the working studio by the actors. A bugle-call (on transcription) is a SOUND; a snap of the fingers is BIZ. Don't be a damn fool playwright and demand such biz as: "*He rises from the table, wiping his mouth with a napkin*" or "*She makes a small, shuddering sound*"! You think I'm kiddin'? Pal, I've seen both those effects called for. *Quel jambon!*

Technical phraseology: Don't worry too much about this. Any good textbook on radio writing will offer you a glossary of commonplace technical terms . . . but if you explain the sound pattern you have in mind in clear, understandable English, and the show is good, the Director will assign one of the hired help to the minor task of writing it in radio Sanskrit. After all, these radiomen understand English, too. They learned it before they learned shortwave doubletalk!

Rights and Royalties: If it is one of your

own stories you plan to adapt, make sure your radio rights are clear and in your own name before you submit your script. Any reputable magazine will be glad to clear these rights to you (if you sold them in the first place), upon request.

If, however, it is the story of another author you are adapting, check with that writer or his accepted agent before you waste a lot of time. If he says "No go", you're out of luck. This does not apply, of course, if the story is out of copyright and in the public domain . . . but in such case you had better check first with the program for which you intend to write. They may not want that oldie, or may have already scheduled it.

Rewriting your own stories for radio is, of course, the real payoff. When you do this, you get paid for both the radio (single performance) rights *and* the author's royalty. The rates are not as high as those of the big slicks, . . . but radio is a young medium of entertainment, and there was never a better chance for you to break in on the ground floor than the present! When you sell your radio adaption rights to a previously published story, you're picking up a few more bucks on a job that has already paid its way!

If you've written a story of which you are proud, and you'd like to hear it aired . . . don't wait for someone else to do it. Have a whack at the job yourself. You'll have fun, and you'll learn as much rewriting that one story for radio as in the creation of your next ten.

It may sell first crack out of the box. Why not?

Dorothy Kammerer, Columbia Broadcasting System, 485 Madison Avenue, New York City, will send to writers who enclose a stamped addressed envelope one free copy of a 4-page reference treatise called "*Bibliography of Radio Script Anthologies*." This will help you get sources of plays to study. Prior to writing a radio play, read some. "*Columbia Workshop Plays*" (\$2.50) contains 14 of the best Columbia Workshop plays and is available from the DIGEST's book department. —Ed.

You Can Get That Song Published

By ALYCE WALKER

YOU'VE written a song, probably a war song. What are you going to do with it?

If it's a good song, you can get it published, that's what. Here's why you haven't had much luck so far:

You've laborously copied it onto manuscript paper. You've gone to the expense of having a musician make a copy of the melody, or an arrangement, and paid to have it copyrighted and printed. You've copied a few addresses of publishing firms from sheet music at music counters. Hopefully your brain child has gone in a large manila envelope to a half dozen song publishing firms in New York, a few in Hollywood. It's come back with "REFUSED" penciled impersonally across the front. Or it hasn't come back at all.

I know. I've scrawled that hated "REFUSED" word dozens of times on envelopes the past year. Instructions when I first took the position at one of the oldest music publishing firms in the business: "Don't open anything that looks like a song." Why? Too much danger of being sued by songwriters who often think a certain hit song is a direct steal from their own unsolicited submission. But the publisher can't steal a song he hasn't heard. That's why unsolicited M. S. is "Refused."

I'm sure some of the worst songs written were contained in some of those envelopes. But perhaps some of the greatest were among them, too. No one will ever know. They never had a chance. Here's one instance where persistence seldom wins.

What next?

You live in New York or Hollywood, perhaps Chicago, so you take your song in person to the music publishers. You seldom get by the set smiling countenance of the girl at the desk. "Sorry. We don't take music from outsiders."

"Outsiders," you mutter, wondering what the magic formula is to become an "insider." You're beginning to think the whole deal is impossible, unfair, freakish.

But wait.

Freakish and unfair it may be, but not impossible. A novelty song which swept the nation this year was written by a couple of unknown writers, who had never before had a tune published. A ballad written on a dare in 20 minutes by an unknown made the Hit Parade. What's the answer?

Just this: Let music publishers alone. Make them come to you. How? Create a demand for your song. Get a name band to play your tune. Harry James, Claude Thornhill, Ray Noble, Tommy Dorsey are only a few of the many name bands in the country. If you don't already have a speaking acquaintance with a band leader, muscle an introduction through hook or crook. Perhaps you catch him during intermission at a dance where he is playing. You give him a quick sales talk. If he likes your title, he may have his piano player run over the tune. The song strikes his fancy. It's different. Maybe he likes you, too, your attitude, courage, determination, and would like to help get you started. If he decides to give your song a whirl, plays it on the air so much as one time, then run, don't walk, to the nearest

"recording studio." In cities of any size at all you'll find these studios listed in the phone book. Have an "air check" made of this band doing your tune. An air check is simply a record of your song exactly as it was done on the air. If you or your friends have a home recording machine you can "take the song off the air" yourself, thus making your own record.

If your song is really "sensational" as they say in Tin Pan Alley, and if it has been played on the air by a name band, you're practically a cinch to get results. A music publisher or a publisher's representative, the latter commonly known as a "song plugger," may hear it, want to know why and where it came from. One of these publishers is very likely to seek you out via the band leader, do everything in his power to get your name on a contract before a competitor does. The fact that a big band leader thought your song worthy of recognition carries a lot of weight.

Sounds like a pipe dream, doesn't it? It's happened, and frequently. But it's not easy. Far from it. First requisite: It's best if you live near the center of things. New York preferably, Hollywood next choice. After that, almost any city is as good as another. Secondly, it takes a certain amount of cash. You can't give the "name" band leader your creation to play unless the words and music are printed. Music printers charge up to \$60 for this, depending on how much patching they are asked to do. Important band leaders can always be found playing in swank hotels. Coconut Grove and the Biltmore in Los Angeles. Mark Hopkins and the Palace in San Francisco. Waldorf Astoria in New York. If you can't see Mr. Big Shot at the Crystal Bar of the Palace. Catch him at the barber shop, at a shoe shine stand, in a parking lot waiting to have his car brought to him. Pick your man and trail him. It's wearing, but maybe worth it.

Use your own methods. An acquaintance of mine took a job she didn't need, as maid in the home of a big-time singer. For weeks she watched her chances. At an opportune moment she let her boss catch

her at the grand piano, in a glow of twilight, crooning her torch song solemnly. The ruse worked. Her boss was instrumental in putting her song over.

If you don't live near a city your best chance is this: Watch for band leaders that travel extensively, appear in small towns for one night, or entertain at Army camps. Make it a point to contact them. If you're so isolated they don't come within 500 miles of you, better try raising chickens. The free lance writer works best by mail submissions; the song writer has that avenue summarily closed to him.

Band men will give you sluff off, plenty. You'll feel you're going in circles when a band leader says "get it published, then come to me. I'll plug it for you." By "plugging," he means he'll play it on the air. But keep trying. Again and again. Act with complete fearlessness, complete confidence, and don't let your feelings get hurt! There's no room for a sensitive person here.

After a name band has played your song, if publishers don't send for you and greet you with dripping fountain pens it means one of two things. Your song wasn't so hot after all, or the right people didn't hear it. Hoping it was the latter, you remember your air check.

With your record snugly tucked under your arm, it's O. K. to approach the publishing houses again. As she with the fixed smile starts her "outsider" speech, flourish your shiny disc with the remark: "Jack Big Shot did my tune on the air last night. Here's an air check."

By her expression, you will know you're automatically an "insider." Any publisher, yes, every publisher will listen to your song now. Why? A record is easy to listen to. They know they'll hear a good rendition. They know if they should publish your song they'll have Jack Big Shot's cooperation. If he liked it well enough to introduce it, he'll plug it again. That's important to a publisher. This band may be so popular, it alone could do wonders toward putting the song over. Harry James played his beautiful fox-trot arrangement of "Sleepy Lagoon" so often that many

people never knew it was originally written as a waltz. He contributed largely to the success of that recent hit.

But after hearing your record, many publishers may still turn the song down.

"Catch tune, but not what we need right now."

Keep trying. Somewhere along the line a publisher is going to take your tune, if for no other reason than that "Jack Big Shot" liked it and he should know a good tune!

You don't have to stick to orchestra leaders alone for action. Big name singers are equally important. Bing Crosby and Rudy Vallee can make almost any song sound terrific. Kate Smith has pushed many a new song "over the mountain" to success. Dinah Shore or the Andrew Sisters might be more inclined to lend a sympathetic ear than are band leaders. Try them all.

Contrary to a great deal of public opinion, songs are seldom stolen from the songwriter. There only thirty-six plots for stories, they say, so it is with melodies. There are only so many notes with which to work. It is only natural that a hit song may resemble your masterpiece. But if it will make you feel better, you may copy-right your song after it is printed, for a dollar. Send a copy of the melody, (a "lead sheet" will do) and the lyrics (words) to the Copyright Office, Library of Congress, Washington, D. C. There's also a form to fill out (there usually is, these days) which you should request first.

We've been speaking of your *one* tune all along. Jack Owens, co-writer on the "*Hut Sut Song*" and author of countless hits says "Not until I have 10 songs in circulation can I start counting on one of them clicking."

Ten songs. Not one song. Get busy, songwriters!

There are other ways to get songs published besides this method, of course. But by daily observation, by talking to hit song writers, artists, and band leaders, I've

come to the conclusion that the above method is best.

BECAUSE the editors of the *Digest* know little about the song publishing business, we asked J. L. Brown of the *Allied Music Company* to read the Walter manuscript. He advises as follows:

Sir:

The article is O. K. I have these suggestions:

The biggest firms mark envelopes, "Refused". Some may take a look at songs but rarely accept any. The method for contacting band leaders, radio artists, etc., is correct.

However, songs *are* placed by mail with small publishers. One of the large publishing houses in the country has accepted songs from new writers consistently over the past several years for publication in folios. The royalties in such cases usually amount to little or nothing, but there is a definite chance for the song to be taken out of the folio and later published in sheet music.

A single broadcast by one of the top ten bands in the country might get the attention of a publisher, but to get this plug is hard. The "average" songwriter would do better to concentrate on the less famous bands and artists. A combination of plugs by several second rate bands adds up to as much as one plug by the leaders. Also, a consistent plugging from second rate bands in a city like Louisville, Indianapolis, or Cincinnati will result in local popularity of a song. Then a publisher can be contacted pointing out these results. If a big retail music store is sold on a song their opinion carries weight for they buy from the publishers. If they like a number they will sometimes send it to the publishers for the writer.

Your article doesn't say a thing about the construction of the song. Ninety eight per cent of the amateur songwriters have never studied their art. If the songwriter understands proper construction he or she probably knows what is required but most do not. They have the mistaken idea that the big thing is to get an "idea" for a song. That is all they believe to be necessary, but that is really of minor importance. The treatment of the idea is what counts.

The worst songwriters invariably are the most confident. Something should be said about the importance of having their songs correctly written before bothering any band leader.

Prior to submitting the song to the band leader the song should be put into shape so that it looks professional, has meter, melody, and the printed copy given to the band leader should be attractive—not fussy, but neat.

Your article is exactly right about trying to give a song a start before bothering the publishers.

J. S. BROWN.

Thirty Months On the Inside

By DIANA PARKER

A GREAT many of you have never been inside a large New York magazine office. It occurred to me that you would like to know what goes on there.

For two and a half years I was in this business of story and article buying, editing and printing, and often as my duties shifted from this task to that, I found myself saying silently, "That is something I wanted to know."

My first job at *The American* was to type a fully-edited article on "gag" paper ready for the proof-reader. As I typed, I began to analyze. What made them tick—and what was done by all those pencil marks to make those that didn't quite—tick anyway? And why did the editor (or I should say editors—it is very much plural—) bother?

I learned a great many things. Bad spelling or punctuation won't kill an article. Rambling sentence structure or poor typing won't necessarily destroy its chances. If it has a good *idea*.

The Crowell publishing office has professionally-decorated reception rooms on three different floors, pretty receptionists in each, with cut flowers on their desks, brackets of flowers on the wall, fresh and varied, from the florist every day.

To one side of these young ladies down the hallway are express elevators leading to other floors where there is yet other space used by the various magazines. They have a cooking room to test the recipes that are printed. There is the department

which buys photographs, the office of the cartoon and gag buyer. The Advertising Department of a large magazine takes up an entire floor, as does the promotion-publicity department, the circulation, the Executive Department where the business heads of the publishing company decide and carry on the business of getting out a magazine.

When you call at any of the large magazine offices in New York City, their location on the building directory board is not given in room numbers but in floors, as 17-21.

The heart of the magazine is its "Editorial Department"—where its material is bought, edited, illustrated and sent with many changing

instructions to its printer.

The average editorial department consists of an Editor-in-Chief, Managing Editor, and several "Associate Editors"—one heading the fiction department, one the article-and-features buying, one the art work, and one various other duties such as assembling the whole—sort of a liaison-editor you might call him.

The Editor-In-Chief may not be very active in the actual work of editing the manuscripts and the routine correspondence about them, but has final say on purchases.

ABOUT ten o'clock in the morning when the mail clerk is wondering if he can slip downstairs for a cup of coffee without anyone in the Executive Department seeing

him, one of the pages—girls now, comes along and dumps an arm-load of mail, mostly manuscripts, on his desk. These he'll distribute quickly to the editors, their assistants and secretaries. There'll be three more mail deliveries that day. And he'll do nothing all that day but open that mail and assort it.

The George Horace Lorimer tradition ("I read every letter") is still strong in the magazine business, and you would be amazed at the thousands and thousands of letterhead and letterwriting idiosyncrasies that top editors carry in their heads from readers, agents, and writers.

Much of the correspondence will go to the secretaries of the editors. These young women are capable and clever, know their jobs, and are really little editors in themselves. Letters relating to proposed stories or articles are laid on their chiefs' desks, with all the previous correspondence and carbons. An editorial secretary writes half of the editor's mail for him based on notes that he pencils on manuscripts or letters, "takes" the rest in dictation. From the article editor may come pencil notes, from which she will make a letter, saying: "No, sorry," if the idea is rather remote; or "Politely—no,"; "Might be interesting, hard to tell from this"; "Can't encourage him for us,"; "Would be glad to see it if he's going to work up anyway"; "He's a pest—no!"; "Not for us, but help him."

Mrs. Mabel Harding, a widow, buys articles or other non-fiction. She's vivacious and small and grey haired. Her laughter can be heard from one end of the corridor to the other. She has twice the energy and drive of the youngest girl there, and her clothes are youthful and becoming.

She lives in Connecticut in the summer in a huge white house big enough for ten, and comes to New York in the winter and takes an apartment on Park Avenue within a block or so of the office.

On a slip attached to the corner of run-of-the-mail articles read by another Associate Editor, are penciled notes, such as: "Why don't we ever have something on this?"; "I liked it"; "Not likely," etc. The Managing Editor will reject the MS if the

concensus is "thumbs down".—No use taking the valuable time of the Editor-in-chief with material of insufficient merit.

The mail boy slits and glances at all manuscripts, no matter how the outside envelope is marked. There are dozens of divisions for inter-office distribution, and perhaps he forgets and puts a story in with matter submitted for a contest, and the story is not returned promptly. You wonder what on earth has happened to that story.

There's a file "Without Addresses." In it are a number of stories that have been returned, some that never had a street address or a town name—and some without even an author's name or address. Lots of them.

Perhaps one of several contests will account for the largest volume of mail—you know: Send in a recipe, or a title for a picture, or a cute saying . . . Most magazines keep one going all the time. The associate editor in charge may walk by and ask, "How is the 'What Will They Invent Next?' contest coming in?" or "What is the total count on the number of 'Here's a Thought' contest entries this month?"

Once in a while a particular article will catch the public fancy, and thousands of letters will come in. An article which took the country by storm—6000 responses were tabled—was a personality sketch on a girl who taught people how to write to soldiers—Miss Betty Barrett. These letters were a majority addressed to her, others asking her address—wanting her instructions.

The most letters of praise for any article ever published while I was there was about a very long article, by a noted authority, and ghosted by a staff writer. It would break my heart to do a magnificent piece of work like that and not be able to sign my name. The ghost writer was William A. H. Birnie, *The American's* star staff writer, and with the exception of Major Gordon Gaskill (whose war diary appeared in the *DIGEST*), the youngest. Bill Birnie could dramatize the multiplication tables.

The mail's large volume, aside from fan letters and contest entries, is short shorts.

I've read them—flocks. Numbers of them will have titles that are the first part

of an old and utterly trite saying, such as "*A Bird in Hand . . .*"; "*It's a Long Road That . . .*" and on down the line—always the same—titles that give the story away. Three out of every twelve have that kind of heading. When I was reading slush fiction I used to wish that all writers studied the annual article in the *DIGEST* on short-short technique. Eight out of every ten published short shorts follow the general precepts laid down by the *DIGEST* in "*Thirteen Dead Men and a Perfectly Nude Young Lady*"; and eight out of every ten shorts in the slush pile ignore them.

Reading contests is more fun. Let's say it is: "Furnish a title for this picture." Here, though, you run into the conclusion that everyone thinks alike. I've read and laid in a pile fifty identical entries to a fairly complex contest. If it is a particularly witty answer, you are faced with the problem of whether to give it to the first one of the kind you read, or keep trying very hard to find one that is unduplicated. Getting a completely original and good idea in a contest is really a feat. People usually put down the first thing they think of, and since that is generally something they have heard before, a thousand other people have heard it also.

Some contests bring in so many responses it is impossible for the people in charge to read all of them before the deadline, and some morning every member of the Editorial Department from the Associate Editors to the newest typist may find a pack of contest responses on his or her desk which he is in honor bound to finish before the day is over. It's great fun. The Editorial Department isn't so overworked, the powers-that-be seem to think, that it can't slide in an occasional extra bit.

UNCLE SAM isn't responsible for all the pile on the mail clerk's desk. About the middle of the afternoon several messengers, Western Union and private, will leave neat, but unstamped, flat manuscripts on the pretty receptionist's desk. They may also take similar large envelopes back with them. This daily give-and-take goes on between editors and the various professional New

York Literary Agents. It's cheaper to send a group of mms. than to mail and include return postage. These offerings are looked upon with favor. The first departure from the run-of-the-mill mail treatment is that the now slightly-less-hurried mail clerk, who has come back from lunch at Childs, the Automat, or Whelan's Drug, and has forgotten his morning lack of coffee, affixes a special sheet of paper to them, after removing them from their envelopes. They are prettily typed, flat, and very neat. By their outer colored title pages you early learn which agent's office sent them.

The special paper we attach to each of these is a multigraphed "Comment Sheet," which assures in advance that each of the (in this case at least four) people who can say yes or no, will read, and pencil their "comment" on a section of that paper. When this manuscript is returned the comment sheet will be filed. Being on the inside, I was allowed to keep the comment sheet on a story of my own. (Some very amusing things sometimes go down on these sheets—and some very helpful ones). I nearly made that grade. "Better for a woman's magazine," was the last of the final editor's comment. The wrong slant. Alas. Wouldn't it be wonderful if all magazines were alike—and still so many of them?

The girl whose job it is to read and pass first on agency-submitted fiction is much harder to please than the one trying to find a diamond-in-the-rough in the slush pile. She also reads those culled from the slush pile and which are now competing on an even basis with the pets of the professional agents. Even—except for the fact that the Boss would often rather buy from the newcomer than the professional. The latter gets sometimes double or triple the base rate, which on most slicks begins at a nickel a word, or better. The beginner gets the base rate, which explains why the man who has to figure out the budget naturally prefers, out of two evenly-matched scripts, the one he can buy for the least.

Some of the big-name writers don't have agents—a very small percentage, though.

But, month in and month out, the majority of the checks written for fiction each Friday after the purchase is fully agreed upon, is sent to agents for the writers whose work they think has reached the stage of being worth handling by them.

Are agents worth the 10%? Unquestionably they lend prestige to the manuscript, and they are always better business people than the writer in that they are on the spot and can bargain. If a writer has no agent and gets \$50 more on a script, he gets the whole \$50. But if the writer works through an agent, that same extra \$50 means just \$5 to the agent. That's why the agent tries to get, not \$50 more, *but* \$500 *more*, so that he can get a look-in on some folding money for himself.

But I don't expect ever to have a literary agent. They can't do a thing for you that you can't do for yourself. I say that for one thing because I want to have the final and only say on who gets my material first, last, or at all. Perhaps also because I'm an individualist—a Charlie Chaplin. I'm not content to act in the play; I want to write and produce it, too.

THE Art Department intrigues me. I can't understand why it is all women artists are so stunningly beautiful as they are. They come strolling in with a silver-beaver coat, a painting under their arm and bare headed with spun gold hair in a Page-boy bob that resembles Betty Grable's unbeatable tresses, or in summer with a black picture hat, pale blue crepe dress and black suede four-button gloves, that make the feminine part of the staff wish they could go out and get a finger wave and buy a new wardrobe.

Though I never got any nearer the inside workings of the Art Department than glancing through the art paste-up dummy of the "book" (which shows how it is to look after it is printed—the proofs of the pictures pasted on the pages just where they are to be), I gathered that they do sometimes buy pictures from artists

on chance. But it is generally on order—from freelance artists.

And here is where you must learn something about your "seasonal" stories—about summer vacations or school-going in September. You can crowd the deadline on articles that are to be illustrated by photographs or require little illustration, but seasonal stories must be in four months before publication. After they have been purchased, they are edited, and discrepancies such as calling the heroine Claire Jones in the first paragraph and Claire Brown in the last, fixed. It is then turned over to a girl whose sole job is to copy everything that goes into the magazine, with three carbons on "gage" paper. This simplifies the measuring of the amount of space in the magazine it will take up.

When the story has been "copied" the original copy goes to the proofreader—and I'll tell you a secret—one of the big-name writers doesn't know how to spell all the words he uses. But the proofreader does. Magazine proofreaders have gifts of clairvoyance, genius, and several extra, unheard-of senses.

When the foundry proofs come from the printer she will read these, too.

Another copy of your last-minute story goes to the artist who has been calling every few hours to know if she can have the copy now or she can't possibly get the picture painted in time for the deadline set. And artists are methodical, painstaking people.

So now you really have been inside a large New York magazine office. You're there now. It's practically five o'clock. It is five o'clock. Desks close, hats are picked up. Your contributions are temporarily forgotten—forgotten while your friends dash off for cocktails at the Roosevelt, Dinner at the Waldorf or the Coconut Grove, the movies, a stroll around Times Square, to night school, home to sleep, and to give you the best they have again tomorrow—at nine sharp.—Well maybe, 9:05.

New York Market Letter

By HARRIET A. BRADFIELD

THE love magazines are watching their contents with particular care these days. Anything in the way of a suggestive scene is strictly tabu. And love-story writers should keep to the high moral tone, which has always been sought by leaders in the field.

There are more changes now than usual in story lengths. And there are further slashings of titles, usually with the paper situation as the excuse.

Street & Smith has dropped one more magazine: *Sport Story*. This had recently been appearing as a bi-monthly, under the editorship of Charles Moran, at 79 Seventh Avenue.

Macfadden's *Physical Culture* has not been able to straighten out its paper situation, and consequently plans are still in the air. This is no longer a member of the regular Macfadden group. It was taken over by Mr. Macfadden himself, after he severed connection with the other publications. Offices are at 535 Fifth Avenue, along with those of the Macfadden Foundation. Joe Wieggers is managing editor.

Ideal Publishing Company, 295 Madison Avenue, has decided to drop their *Fiction Magazine*. This appeared first in January. It used partly new material, but mostly reprint stories previously printed in *This Week*. The paper could be used to better advantage in the company's monthlies, *Personal Romances* and the movie fan magazine, all of which have been building up good healthy circulations.

The Thrilling Group, at 10 East 40th Street, has dropped three of its titles. These are *Exciting Navy Stories*, *American Eagles*, and *The Masked Detective*.

The R. L. Johnson magazines, heretofore at 135 East 42nd Street, have moved to 40 East 49th Street. These are magazines

distributed to ten of New York's leading hotels, the main publication always the same, with individual inserts for each hotel. The contents is clever material about New York and leading New Yorkers. It must be light and amusing in style; topical and seasonal in subject. Profiles, articles, rare short-shorts of about 1,000 words. A little verse in the magazine's mood. Payment is a cent and a half and up, on acceptance. Mrs. Dorothy Partridge is editor.

Skyways, the authoritative air magazine published by Henry Publishing Co., has changed offices. Formerly at 1650 Sixth Avenue it is now in larger quarters at 444 Madison Avenue. Hendry Lars Bart is managing editor. Detailed requirements were given in the Market Letter for April. Requirements and payment are high.

Martin Goodman's magazines have left the crowded old offices in the McGraw-Hill Building at 330 West 42nd Street, and have moved in two different directions.

The comics (Timely Comics, Inc.) are now located in spacious new offices in the Empire State Building, 34th Street and Fifth Avenue. Vincent Fago, editor of this group, says that although the books are pretty well taken care of at present, he is glad to hear from experienced people who can handle either the story or the art end of the work. Study the magazines and try stories for any of the characters which appear regularly. Do not try to invent a new one. Payment is usually about \$4 a printed page.

There are now three active fact-detective magazines among the Goodman magazines: *Amazing Detective Cases*, *Complete Detective Cases*, and *National Detective Cases*. These remain under the editorship of Robert E. Levee, at 336 Madison Avenue.

The Red Circle (Goodman) pulps also moved over into those same offices at 366 Madison Avenue. These comprise the nine men's action pulps edited by Robert O. Erisman: *Detective Short Stories*, *Complete Sports*, *American Sky Devils*, *Complete War Novels*, and five Western books. Requirements remain just the same for all these bi-monthlies, with the Westerns providing the best and most open market. Payment is at a half-cent per word; occasionally a bit more.

Exposé Detective is no longer being published.

However Goodman revived *Best Love Magazine* again. It is scheduled as a bi-monthly. Elizabeth Hardwick is editing it, at 366 Madison Avenue. At present she is not in the market for much material. The usual makeup of the book is four novelets of 9,000 to 10,000 words and several shorts averaging 5,000 words. Lengths much under 5,000 words are almost never used for this particular love market. Payment is the same as for the Red Circle men's magazines.

Clayton Rawson, associate editor of *True Detective* and *Master Detective* (Macfadden group) stresses one more requirement in addition to the detailed specifications for those new departments which were given here in the April issue. "All the material submitted to our magazine, including short items, must have the source of the information clearly specified," he says. "In the case of news items for the Spotlight Department, newspaper clippings should be attached to the manuscript. Material that does not give sources is not acceptable." Address—205 East 42nd St.

The publishers of *Sir!* and *Hit and Laff*, have added two new titles: *War Laughs* and *Giggles*. These are in the standard flat format, mostly pictures, with some cartoons. A little bigger market possibility for the cartoons addressed to *Sir!*, 103 Park Avenue. Payment, we regret to say, is slow.

This same company has dropped two of its fact-detective titles: *Secret Detective Cases* and *Tru-Life Detective*. Neither Ana Maher or M. E. Wagner are with the company any longer, and new editors for

War News Illustrated and *Sensational Detective Cases* have not been announced. These are monthlies. At 103 Park Avenue.

ROGERS TERRILL has announced a number of changes in editors on magazines of the Popular Group, which are under his direction. Harry Widmer is now editing *Rangeland Romances* and 10 *Story Western*. Mike Tilden is now handling six Westerns: *Ace-High*, *Dime*, *Big Book*, *New*, *Star* and *.44 Western*. And a newcomer to the Popular Publications editors, Beatrice Jones is in charge of *Detective Tales*, *Dime Mystery*, and *The Spider*. All are at 205 East 42nd Street. And all are wide open for material. Especially, Mr. Terrill says there is need for good detective stories of around 5,000 and 9,000 words. These must be adult in appeal, and written with a fresh tone and interesting style. *Dime Mystery* wants to see stories with somewhat more spectacular drama and more menace in the atmosphere. And all Westerns in this group particularly need good stories with historical background in lengths of 5,000, 9,000, and 12,000 words.

Rose Wyn is back again in her office at the Ace Magazines several days a week, after an absence concerned with a lovely new addition to the family, named Susan. The four love pulps and the confession book, *Secrets*, are buying as much as ever, and paying with their usual speed. Novelet lengths are shorter, however. For the romantic love pulps (*Love Fiction Monthly*, and *Ten-Story Love*, *Variety Love*, *Complete Love*—bi-monthlies) novelets now run around 7,500 to 8,000 words. Shorts may be any length up to 6,000 words. Payment on these is from a cent a word, up. Mrs. Wyn never uses an out-and-out war story, or any actual war scenes. There should be no unpleasant or depressing aspects of the war. And definitely, she does not like spy stories. Generally speaking, she wants escape stories. And yet none of them can escape the trends of the times. This is wartime, and characters are aware of all the changed conditions of daily living which go with that. But writers can find plenty of pleasant and inspiring phases to use in their stories.

For *Secrets*, the novelet length has been reduced to 13,000 words, where it formerly was 15,000. The regular shorts run from 4,000 to 5,000 words. Also, she has a terrific need for short-shorts to about 2,500 words. The rate of payment is up to two cents a word. And all reports and checks are really fast. For all the magazines, Mrs. Wyn wants short articles and fillers on problems of love, courtship and marriage. And she believes that anyone who is really interested in selling to her is going to take the trouble to study her magazines carefully. There's no other way to sell regularly to any market, for that matter. Address all Rose Wyn's magazines at 67 West 44th Street.

Food is an interesting subject to most people in these days, even though rationing has changed many eating habits. *Gourmet* is a slick paper market for articles appealing mostly to the masculine reader, which have to do with good living and good eating. But this does not necessarily mean expensive or exotic living necessarily. Corn beef and cabbage can be made to sound as intriguing as caviar! Certain subjects fall pretty largely into a list of tabus: the war, unfriendly nations, strings of recipes, vitamins, diets. While many articles do incorporate some recipes, others contain none. Where a writer has illustrations which are good and especially pertinent, they may help sell the article. But others are accepted with no illustrations. The magazine is sophisticated in tone and likes a lively and witty style of writing. Articles average from 2,000 to 2,500 words; never over 3,000 words. Payment is slow. It is made by the article, varying according to the value of the subject and writing, and whether the writer's name counts in the field. Madame Pearl V. Metzethin is editor. Address—330 West 42nd Street.

Cue, the "Weekly Magazine of New York Life," is not in the market for any fiction or articles. It wants only the brief fillers which were outlined in a letter from Managing Editor Jesse Zunsler last month. (In the Forum Department of WRITER'S DIGEST.) Mr. Zunsler tells me that a few writers have submitted suitable, or at least prom-

ising, material. But too many forget some of the important requirements. The filler verse, which must be four to six lines only, should have some connection with the subjects of the various departments in the magazine. It should not be any longer than six lines, and it should never be on just generally poetic subjects. Prose fillers for *Cue* must be short—something on the order of those end-of-column fillers in *The New Yorker*. The best way is to paste the clipped passage on a 3 x 5 slip of paper (or a size to go into an envelope easily without folding). Type your name and address on each in the upper left corner. And be sure to give the source of the clipping. There is an especial need for bits for the "Cineminds at Work". These are to be culled from the fan magazines—amusingly silly things which the film stars are supposed to have said, which will give readers a laugh. It's hard to find really good ones, but worth the effort. Payment is \$1.00 to \$1.50 for fillers; 50c to 75c a line for verse. Address: 6 East 39th Street.

MISS DAISY BACON asks writers to try to keep the short stories intended for *Love Story Magazine* down to 5,000 words. Too many submitted manuscripts are running well over this length. At present, the longer stories are well set. Concentrate on shorts. *Romantic Range* is now 144 pages. Serials are taken care of for some months to come. But for this magazine the shorts are welcome and run longer; from 5,000 up to 7,500 words. On *Detective Story Magazine* the needs are reversed. Many shorts are coming in. But the market is open for novelets, which may run up to 15,000 words. Miss Bacon still uses the short novel also, of 25,000 words. But for this length, she prefers to see at least part of the completed story with an outline of the rest, and work with the author toward its completion. *Detective Story* is now 144 pages. All three magazines pay a cent a word and up, on acceptance. Address: 79 Seventh Avenue.

John Nanovic of Street & Smith reports that he is buying more short stories than formerly, especially for *The Shadow*. These

detective shorts run from 2,000 up to 7,000 words. And he is glad to see manuscripts which are off-trail from the usual formula stories. For *Doc Savage*, he is considering any length between shorts of only 2,000 words and novelets of 10,000 words. These are adventure-action stories. The market is more open than ever, as many of the men who used to write for him regularly have switched over into the Services or some phase of war endeavor. More new writers are being discovered in the mail than ever before. Payment is on acceptance at rates from one cent upwards.

Alden Norton gives these pressing needs for the Popular and Fictioneer magazines he handles: Short detective stories between 4,000 and 6,000 words. Love novelets up to 12,000 words for *Love Novels Magazine*. Western shorts from 4,000 to 6,000 words. *Famous Fantastic Mysteries* is now on a regular basis as a quarterly, after some indecisions as to whether to carry on with it. This pulp will use complete novels which have not appeared before in any magazine. Also, it wants original fantastic stories of exceptional quality up to 7,500 words in length. Address: 205 East 42nd Street.

The pulps put out by Trojan Publications, 125 East 46th Street, are more open for material now than in the past. But there is a definite change in stories going on, with almost no girl interest in any of the fiction which is being bought from now on. Do not run to the newsstands for copies of the magazines. Wait till July, when the copies bearing the September date line appear. These are issues which you should study. *Private Detective Stories* buys its 20,000 word lead novel from regular writers, but is open for shorter lengths. It is a monthly. *Speed Detective* is also a monthly; the rest bi-monthlies. "Dan Turner" has been dropped from the title line of the magazine now known as *Hollywood Detective*, and it is open for some shorts. *Super-Detective* buys the complete novel of 25,000 words on contract, but is open for shorts of 4,000 to 6,000 words; occasionally for a novelet of 8,000

to 10,000 words. For all, stories should be at least 3,000 words. A good average for shorts is 4,000 to 6,000 words. A fast, realistic plot is preferred, modern in tone. The writing should be tight and good, with no padding. The minimum rate of payment is one cent a word here, on acceptance; and almost never under \$60.00. Wilton Mathews and Kenneth Hutchinson edit. Other titles include *Speed Adventure Stories*, *Speed Mystery*, *Speed Western*.

Railroad Magazine wants some picture features. These should have railroading as a background, but may concern themselves in the main with railroad personalities, stressing the human interest angle. They may deal with small railroad lines, lines that are interesting for some unusual reason, or with some new phase of wartime operation. But please, no more on women in railroading. The editor has been deluged with these, until the novelty is worn off. Also he can use short stories and novelets in the fiction field, but they must deal with some definite phase of railroading and must be written by persons who have railroad background. Both short and long feature articles are good now, but one should query the editor first in order to avoid needless duplication. An idea with a good set of pictures is especially salable. The editor has access to more general type of illustrations. But it would be harder for him to dig up pictures on something like a small local railroad. And a good set of pictures might really sell the article for you. As to style of writing, while the facts must be accurate, the presentation should be more or less popularized, and well flavored with anecdotes. Payment is on acceptance. It varies according to the type of material, but is well above the pulp average. Henry Comstock is editor. Address: Popular Publications, 205 East 42nd Street.

Freeman Hubbard, Research Editor on *Railroad Magazine* and other Popular books, tells me with pride that his son Roy is following his father's footsteps. He has joined the editorial staff of *Printing* magazine on Park Row.

The Woman, 420 Lexington Avenue,

is pursuing the same editorial policy as in the past, using part reprint material, but also buying some new articles. These should average around 1600 words. They must emphatically be concerned with the interests of women, and must be of the self-help or informative type. They should be concrete in presentation, but with some new, fresh slant. A current topic or connection is most satisfactory, especially some angle on what women are doing today for the war. Some humor is good, if it is such as women like. Payment is on acceptance, rates varying with the material and its value to the magazine. Mrs. Lorna Farrell is editor-in-chief.

Ethel Pomeroy, editor of *Personal Romances*, urges writers to read the magazine carefully. In no other way can a writer get to know a market and what it really buys. Especially where there is no so-called formula and the editor tries to include the widest possible variety. There is, of course, a general technique for the stories required. This must be studied and followed. And a writer should do this for himself, and not expect an editor to teach him how to write. (Though the help a willing writer may get gratis from an interested editor is sometimes enormous!) A young love story based on a timely situation is perhaps the best suggestion. Everyone is making adjustments to wartime. And what the women are doing is of special appeal in any magazine with a large percentage of feminine readers. Occasional fact articles, as well as the confession stories, are used concerning women who play a specially interesting part in war work, whether a conspicuous role like head of the WAACS or a humble parachute sewer. Shorts run to 5,000 words, and bring about \$75 at present. Sometimes the payment for a very short story—1,000 to 1,200 words—is more in proportion to length; \$25. *Personal Romances* is very much in the market now for the "book-length" novel of 14,000 words. These bring \$200. And also, there is an open market for three-part serials of 15,000 words; 5,000 each part. This magazine works about six months ahead of the calendar. That means a Christmas story

should be sent in now. A new department is to appear shortly: Letters I Love. These are inspirational shorts of 1,000 to 1,200 words in letter form, written particularly as if from a girl to her man in Service, or the man to his girl back home. Letters from the man's viewpoint are especially wanted right now. Payment is \$25. Address 295 Madison Avenue.

Many changes have been made in the length requirements for magazines of The Thrilling Group. *Thrilling Adventures* still holds its lead novel at 10,000 to 15,000 words, but has changed the length of the secondary novelet to 8,000 up to 10,000 words. Shorts run to 6,000 words. Of the four air books, only *Army-Navy Flying Stories* remains unchanged. *Air War* no longer is featuring the series character Captain Danger. It has a lead novelet of 10,000 words, a secondary novelet of 8,000 to 10,000 words, and the shorts are from 2,000 to 6,000. Both of these pulps use stories of today's war in the air wherever the conflict may be raging. *Sky Fighters* will use a somewhat shorter secondary novelet, 8,000 to 10,000 words; with a lead of 15,000. Stories of the first World War are out. All must concern flying today, but any phase. *RAF Aces* can use stories of R A F fliers or Americans in the R A F and located anywhere in the world that these men might be. Lengths are altered to a lead of 10,000 to 12,000 words; plus another novelet of 8,000 to 10,000 words.

IN THE pseudo-science field, *Startling Stories* remains the same. *Thrilling Wonder Stories* will use a shorter lead novel, of 15,000 to 20,000 words, with other requirements the same as in the past. *Captain Future's* lead novel about the title character is cut to 40,000 words. This is on assignment. But the market is open for short science-fiction and fantasy stories not over 6,000 words.

For all the above pulps of the Thrilling Group, payment begins at a half cent, but goes up. Every Friday is payday, and checks are very prompt. Leo Margulies directs the editorial status of all these magazines. Address: 10 East 40th Street.

E. B. White has just resigned from the editorial staff of *Harper's*, to return to his old stamping ground, *The New Yorker*, where his deft and subtle humor has been missed.

Perhaps you've seen stories about some magazines being barred from the mails and the newsstands. A clarification of this will appear in the *Digest* soon. One of the publishers is suing the Post Office to determine the reason for his second class entry being lifted.

In the case of *Love Story*, which some newspapers reported as losing its second class entry, this is untrue, as anyone who ever read the magazine would know.

What is "a *Collier's* Story?"

By DENVER LINDLEY, Fiction Editor and ALLEN MARPLE, Associate Editor

THE other day one of *Collier's* fiction editors telephoned a literary agent to say that we wished to buy a certain story. The names of the agent and the author are unimportant. But to us on *Collier's* the telephone dialogue that followed seems very important.

The agent said: "I'm pleased, and I know the author will be pleased."

Our editor said: "We're pretty pleased ourselves."

The agent then said: "Still, I am a little surprised. I'd never have sent you the piece if you hadn't stopped by and talked to me. I didn't think it was a *Collier's* story."

Obviously it was a *Collier's* story, since we bought it. Just as obviously, it seems to us, there has grown up an ill-founded myth around that phrase, "a *Collier's* story," and we should like to scotch the myth.

Apparently a great many people profess to know what "a *Collier's* story" must be or must not be. This is written—since we cannot hope to stop in and talk to everyone who might be interested—to say that the editors of *Collier's* do not know what

Listen Friends!

You do the writing. Let me do the worrying.

Editors are clamoring for material. The buying market is red hot . . . but you're not satisfying the demand.

Perhaps you're pressing, trying too hard, perhaps you're stale. Relax. Let yourself slide into the groove. Write in that free, natural style of yours.

Don't worry about editing or marketing or sales. That may be what's tightening you up. Worrying is my job. Writing is yours.

Relax! Take a deep breath, and let's go to town on the typewriter. I'll take care of the output . . . in the "checky" way that counts.

FEES

If you have sold \$1000 worth of magazine fiction or non-fiction in 1942 I will handle you on 10% commission. I take you off fees after I sell you a couple of times.

Of course your salable manuscripts are placed immediately before the *right* editors. I give you suggestions for revision on scripts which can be made salable, and friendly constructive criticism on unsalable scripts. My fees are \$1 per thousand words up to 5,000; on scripts 5,000 to 12,000 the rate is \$5 for the first 5,000 words and 50c for each additional thousand. Special rates on longer novelettes and book lengths.

GENE BOLLES

57 West 45th St., NEW YORK CITY

COACHING AND MANUSCRIPT SERVICE

Personal coaching of beginners \$10 Month. Book, story, and article manuscripts criticized, edited, revised, \$3 to 5,000 words. Book length special rates. Typing, 1 carbon copy 35c per 1000 words. Minimum \$1.

CLARICE TRENT

Box 285, Huntington Park, California

DON'T THROW TYPEWRITER RIBBONS AWAY!

SAV-A-RIBBON re-inks and re-conditions worn out, dimmed ribbons: It increases life of new: Makes nice print, it keeps keys clean, works when you type, SAVES. Send your typewriter MAKE and NUMBER with \$1.50 NOW to SAV-A-RIBBON SALES, R-1005, 617 So. Olive, Los Angeles, Cal.

WRITE A SALABLE SHORT-SHORT STORY

Special lesson analyzing a successful short-short story will help you make your story what the editor wants. Complete with market list, formula, plot tips, etc., only 25c. With PERSONAL HELP on one of your short-short stories to make it the very best possible, only \$1.00. Prompt and efficient criticism. List of fiction folios, advanced course, and other helps FREE.

WILL HEIDEMAN

211 Valley, Dept. D, New Ulm, Minnesota

WE WANT WRITERS WHO WANT TO SELL

Complete information can be obtained by writing for our circular.

FARRELL & ROBER

Literary Agents

542 Fifth Avenue, New York City
VA. 9-3889

In brief, this is our aim: "... to take all business worries from the author's shoulders, and acquire the widest markets and highest prices for his work."

I HAVE SOLD HUNDREDS OF CONFESSIONS

Manuscripts criticized—\$1 for 5,000 words. Enclose stamped envelope.

GRACE EASTMAN RIKER

201 N. Rampart Blvd., Los Angeles, Calif.

Give Your Song the Chance It Deserves

Constructive Professional Criticism. Your Lyric or melody \$2.00. We help you to better Lyrics and Top Tunes.

Write for literature.

TIP TOP TUNES

Dept. WD, 1674 Broadway, New York

— WANTED —

SONG POEMS

FOR MUSICAL SETTING

Before sending poems, ask for a copy of our free booklet "Getting Ahead in Songwriting," which explains everything. We will gladly mail it to you without cost or obligation. Write today!

SONG SERVICE

Dept. 4 331 West 46th St. New York, N. Y.

"a *Collier's* story" must or must not be. This is written to say that the editors of *Collier's* do not know what "a *Collier's* story" is.

To exorcise the myth completely, the editors of *Collier's* are prepared to admit that within modest limitations they do not even "know what they want." Or what they don't want.

Quite possibly there are editors who do know exactly what they want for their magazines; they may be able to provide writers with specifications as literal as blueprints.

On *Collier's* all the fiction department wants is good stories.

What constitutes a good story? As far as *Collier's* is concerned, a good story is quite simply, any story that is continuously interesting. Any story well enough written and well enough put together so that a professional reader is led on from page to page by a desire to find out what happens—that is a good story.

Some good stories, frankly, *Collier's* will not or cannot buy. *Collier's* is not a Story Magazine, and can offer the writer no such liberty. *Collier's* prime concern is, admittedly, entertainment. But this is written, again, to suggest that the writer might be wise to let *Collier's* editors judge what is entertaining.

We might surprise you. We might even surprise ourselves.

In a recent issue we published a story by Somerset Maugham which began with rape and ended with infanticide. In its way, it seemed to us entertaining. This is not to say that *Collier's* "wants" stories filled with rape or infanticide. It is not even to say that this story did not appear to us more palatable with Maugham's by-line than it might have without it. The point, again, is that we cannot say what we want or what we do not want.

"*Collier's* wants young love and action stories," says a DIGEST market tip. Correct. Young love and action are useful magazine commodities. But if young love and action were all *Collier's* wanted, the

editors would expire of boredom only shortly before the subscription list.

We want humor. We want tragedy. We want sentiment. We want excitement. We want charm. We want solid stories, lively stories, stories with bite, stories that give off sparks.

Whenever possible, however, we want our variety first-rate.

Ideally, a reader would put down his dime for *Collier's* and discover that he had bought admission to much the same sort of show that turned up each week when the old Palace Theater was the mecca of vaudeville. Some of our writers would be old favorites, some would be unknowns; each writer's act would be fresh and original; no two acts would be alike, but each would be a headliner—actual or potential.

If *Collier's* could provide such a show each week, the editors would be happy. We would have what we want.

Rules have been propounded about how a *Collier's* story should be written. We have propounded them ourselves. By and large, we are apt to like a story to be conclusive, to be an entity that begins and ends according to some plan, rather than a fragment that only starts and stops. But now and then we buy a story which breaks our own rules—if the story is good enough. Rules, so the saying goes, are made to be broken. Particularly writing rules.

One rule, however, we hope writers and writers' agents will come to consider inflexible, and this is it:

If a story is first-rate, Collier's would like to see it.

We may disagree with you. We may not think it is first-rate. Even if it is first-rate, we may not buy it. But we want to see it. We ask the privilege of being permitted to make up our own mind about what is or is not "a *Collier's* story."

MANUSCRIPTS

Neatly and Accurately Typed

By an experienced Authors' typist, 40c per 1,000 words, minor corrections. Poetry 1c per line. Book lengths 35c-30 per 1,000 words.

HELEN E. STREET

123 N. 10th Street OLEAN, N. Y.



WRITER'S DIGEST IS FUN TO READ—

FOR THE BEGINNING WRITER:

Tips and sound information that enable men and women who have never sold fiction, but who are intelligent and write good English, to learn enough about writing to make a little money at it.

FOR THE SELLING WRITER:

Market requirements and news of new publications that enable writers who are now selling their work to sell a lot more of it at higher prices.

FOR THE WOULD-BE WRITER:

Professionally accurate ideas and facts about writing for persons whose preconceived notions about the job are mistaken.

FOR EVERY WRITER:

WRITER'S DIGEST is fun to read! Slick writers take 5-cent-a-word time to see what's new in WRITER'S DIGEST. Pulpsters stop the cent-a-word mill long enough to take a look. And dewy-eyed hopefuls, heart-in-mouth, just HAVE to finish their copies before they go back to the desk to finish their "best story—so far."

Come In — The Reading's Fun!

A six-month subscription (\$1.00) is offered on our usual money-back guarantee. If you don't like the third issue, drop us a postcard, and we'll refund your money in full. Only a publisher with a genuine service to offer can make such a guarantee.

Writer's Digest
22 East 12th St.
Cincinnati, Ohio

Gentlemen:

Enter my six-month subscription to WRITER'S DIGEST for which I enclose \$1.00.

Name

Address

City..... State.....

FLORENCE STARIN

507 Fifth Avenue, New York City

(For 12 Years with August Lenniger)

Developing beginners to professional status.
Bettering sales, markets and rates for professional writers.

★ ★ ★ ★

I have sold millions of words to such magazines as Cosmopolitan, Ladies Home Journal, American Magazine, Household, Holland's, Everywoman's and to all the leading books in the pulp field.

★ ★ ★ ★

Lucinda Baker, with hundreds of short and novelette sales and who averages 50,000 words each month, says: "My first month with you meant a new market, a raise in word rates and exceeded by 20% my former record monthly total receipts."

What I have done for Lucinda Baker, I can do for you.

★ ★ ★ ★

If you are a beginner you will benefit from my constructive and detailed criticism and direction. This service 75c per thousand words. If you are a professional I will work with you on a 10% commission basis.

Reports immediately on receipt of copy.

POETS!

Send self-addressed stamped envelope for 1943 PRIZE PROGRAM: Quarterly prizes, \$25; Poetry Book Contest, etc. You will receive also description of HELP YOURSELF HANDBOOKS (\$1 each) containing 999 PLACES TO SEND POEMS.

KALEIDOGRAPH, A National Magazine of Poetry
(Published monthly since 1929; 25c a copy; \$2 a year)
624 N. Vernon Avenue Dallas, Texas

SONGWRITERS

Write for FREE BOOK

"The Key To Your Future in Song Writing"

Send your best Song Poems to
"AMERICA'S FINEST SONG SERVICE"

VARIETY SONG SERVICE, Box 1, Salem, Ind.

Put It In A POLIVOPE (trade mark)

The Versatile Roundtrip Envelope

Learn how this container can spare you up to 13c per story submitted. A dime brings trial manuscript Polivope and full particulars. Save time and money, order a trial group now, a \$1 bill postpaid.

Group 1—30 Polivopees for short once-folded manuscripts.

Group 2—20 Polivopees for book-length flat manuscripts.

Group 3—18 fold-size and 8 flat-size Polivopees.

Remember, one equals two except in cost, weight and postage.

Versatility is Not Myothenical!

"IT'S IN THE FOLD!"

G. E. POWELL, Envelopes 2032 E. 74th St.

Los Angeles, Calif.

"MAGAZINE ANALYSIS"

— guide to short story sales, prepared by

MARGARET FROST, Literary Agent

to help you answer the question, "What do the editors buy?"

Know how to determine differences in editorial policy. Learn

to adapt your fiction to magazine requirements. Write today

for "Magazine Analysis," enclosing \$1.

STORY WORKSHOP

Box 58, Saint George, N. Y.

Send Us Your ...

SONG POEMS!

Don't hide your talent under a barrel! You may have a sensational hit and not know it. Send us your original poem at once for immediate examination and FREE RHYMING DICTIONARY.

RICHARD BROS., 25 Woods Bldg., Chicago, Ill.



THE 1942-43 theatre season is over. Are there any lessons to be drawn from the 100 odd plays which managed to get born on the N. Y. boards, from September, 1942, to June, 1943?

Fifteen of those 100 shows are now still running. Seven are musical comedies. (Altogether there are some 30 shows, but 15 are hold-overs from last season.)

Most of the shows produced came to life in the following general way:

The author was a professional playwright. The play was not his first. The play had been sold by an agent. The play had the professional structure and script-form which B'way approves.

1. It was in one act. Cheap to produce.
2. It had 3 acts. Or, if a musical, 2 acts. Ran 2 hours.
3. It had fat parts suited or fashioned for a "name" actor or actress.
4. It was typed by a professional typing service. (You can't imagine how much more favorably disposed producers are to a script which has a professional appearance).

The play was read by at least a half dozen producers and turned down.

The play had been on the market for several years—in most of the cases. It took an average of \$20,000 to produce. High was \$40,000. Low was \$7,000.

Many of them had been financed by motion pictures. Many of them had been written by writers living in or close to New York. Most of them had found an eager friend, who, having acquired the script from an agent, proceeded to go out and beat up enthusiasm and financing from a select circle of New York theatre lovers—a circle which financed most of the plays in New York.

Now, let us assume you have been living in and around New York. You're a regular theatre-goer. You see what the producers and the market demand. You've written several plays. You've found an agent who thinks you are a bright-young-man, a "comer." She has become your exclusive agent and drum beater. She carries your script around in her handbag and makes endless phone calls telling the

Writer's Digest is your best introduction when writing advertisers.

scouts, movies, the "angels" and the name actors" who are constantly a-hunt for some meaty vehicle for themselves, that you are "hot."

Finally she finds someone who agrees with her, via the dotted line.

You get an option. Usually it is \$100 and runs for a month, with \$100 renewals each thirty days.

Now the real work has begun.

Most of the producers begin to hunt for the "backers." Nearly all of them, even the wealthiest, will first send copies of your play around to likely investors. The average producer will be forced to depend upon these backers before he can list a rehearsal date.

Months have elapsed during all these operations, you understand. It took months for the agent to get to read your play. It took many months for her to have the first few producers read the play. And it takes many months for the producer to raise the necessary backers from the dead.

Some examples: "Life With Father" has a dozen backers. "Arsenic and Old Lace" has 27. "Skin of Our Teeth" has about 25. And this was by the famous and tested Thornton Wilder, who won the Pulitzer prize with this script. Yet it took 2 years to raise the money for it. Which gives you an idea of the difficulties facing a playwright.

Each step we have listed presented such insurmountable obstacles that almost all the scripts were despaired of at each stage. And usually it was ingenuity or freakish manoeuvring that finally assured success. Often, too, the first backers would do their backing out before the final group would be secured.

Finally the money was raised. Casting would begin. Here again a new jangle of difficulties would appear. "The box office demands names" is a Broadway slogan. But the names are expensive and jump the budget, which means a longer wait. They also demand a per cent of the profits, which lower the profit prospects and cause many of the "angels to renege.

But the play leaps these hurdles, rehearses the allotted 4 weeks and then is taken out of town for a tryout.

The reviews are lukewarm. (At least, most of them were this season).

Anew dilemma now faces the harassed company.

Shall the play be kept on the road longer for polish and changes? Shall new writers be called in for improvements? Or shall they bring it in to New York and buck the critics? For in New York are 12 watchdogs, each determined that curfew shall ring tonight.

In 85 out of 100, it did.

And then a real dilemma faces them. Can the show outride the unfavorable reviews. Can money and publicity "push" the show till it takes hold?

History has been made in each of these situ-

NEW CONTESTS!

ALEXANDER SMITH LETTER CONTEST

\$3550 in Prizes! (Nothing to buy)

HELBROS STATEMENT CONTEST

\$2500 First Prize (Nothing to buy)

MODERN SCREEN CONTEST

\$2000 in Bonds plus Merchandise.

(Nothing to buy)

VI-TEEN STATEMENT CONTEST

\$5000 in Cash Prizes! (Nothing to buy)

MODESS STATEMENT CONTEST

\$5000 in Prizes! (Boxtop qualifies)

AND MANY OTHERS!

Complete rules, specific how-to-win suggestions, qualities and advantages of product, correct judging standards, style and slant, plus several pages winning entries are yours in "PRIZE IDEAS," AMERICA'S FOREMOST CONTEST BULLETIN (Eight printed pages, each issue).

FIVE ISSUES ON EACH OF THE ABOVE CURRENT CONTESTS ONLY \$1.00! or 25c per issue

(Money Back Guarantee—if you do not think these issues will be helpful to you in these contests, simply return them in one week and money will be refunded.) ASK FOR "CURRENT CONTEST SPECIAL."

ALL-AMERICAN CONTESTAR SCHOOL

Dept. D-6,

Willow Grove, Penna.

NEW WRITERS NEEDED

New writers needed to re-write ideas in newspapers, magazines and books. Splendid opportunity to "break into" fascinating writing field. May bring you up to \$5.00 per hour spare time. Experience unnecessary. Write today for FREE details. NO OBLIGATION. Postcard will do. Comfort Writer's Service, Dept. F-163, St. Louis, Mo.

FREE

DETAILS

YOUR POEMS WILL SELL

Just out — WOOD'S UNABRIDGED RHYMING DICTIONARY, 1,040 pages, streamlined, \$3.95 postpaid. My major book aid to poets, versifiers, and lyric writers. For 25 years I have taught poets, versifiers, songwriters how to perfect and get the fullest returns from their verse, including my work as instructor in versification at New York University and William and Mary College. Most of my work with private pupils, ranging from beginners to Pulitzer Prize winners, is done by correspondence. My Complete Rhyming Dictionary and Poets' Handbook are now standard. Why neglect longer the many profits from versification? Write today; you are unfair to yourself to delay longer. Send \$1 for trial criticism of 1 poem.

CLEMENT WOOD

BOZENKILL

DELANSON, N. Y.

DON'T HOLD THAT MS

any longer. Editing and suggestions no doubt will make it marketable.

Try FLORENCE GRAY WEBSTER

328 North 53rd St., Philadelphia, Pa.

In editorial dept. of Country Gentleman 6 years; a book reviewer for Philadelphia Inquirer 5 years; social and Club reporter, writer and critic. (All fields except radio.) Criticism fee, \$2.00 for first 1500 words; then 40 cts. per 1000. Enclose fee, please.

Writer's Digest is your best introduction when writing advertisers.

Wondering What To Write?

LET US TELL YOU! With any manuscript submitted at our regular fee this month, send us a letter (500 words). Tell us about yourself, your job, your hobbies, your hopes. WE WILL TELL YOU WHAT YOU SHOULD BE WRITING!

A postcard will bring you our unique magazine-map, which shows our position in relation to more than 400 editorial check-books. The back of the map tells you how we help you get your share of the checks.

AN OLD AGENCY UNDER NEW MANAGEMENT

N. Frank Imandt, Director

Norah A. Smaridge, Consultant

DANIEL RYERSON AGENCY

155 East Thirty-Ninth Street, N. Y. City

In the HEART of the publishing district.
Specializing in personal submissions to editors.



SONG POEM WRITERS
Write for free inspiring booklet outlining profit sharing plan. Remarkable changes in music industry give new writers more chance than ever before. Send poems or songs for free report.
ALLIED MUSIC COMPANY
Dept. 14, 204 East Fourth St., Cincinnati, Ohio

50 ARTICLE MARKETS JUVENILE AND TEEN-AGE

Their types, slants, lengths, rates, taboos, photo requirements, demands for source material together with other valuable information. Checked to current month, \$1.00.

KENDALL AND HUMES

2934 Walnut Avenue Seattle, Washington

PROMPT TYPING SERVICE

Elite or Pica Type

Neat, accurate and technically perfect. First copy on Hammermill, 20-pound bond; carbon free. Minor corrections in spelling, punctuation and grammar, if desired. Every page proof read. Mailed flat. Forty cents 1,000 words, 20% discount over 10,000. Mimeographing.

FLORENCE CASPER

Hotel Pfister, Milwaukee, Wis.

SONG WRITERS

with words, melodies or just ideas, write for my OUTSTANDING, AMAZING OFFER now! One cent well spent. (4) of my songs alone sold over a HALF MILLION phonograph records led by VICTOR! My proposition speaks for itself . . . SEEING IS BELIEVING. Be convinced NOW!

RAY HIBBELER

C13, 2157 N. Avers Ave., Chicago, Ill.

ations. "Hellzapoppin'" got unanimously bad notices. So did "Tobacco Road." But they held on and outrode the ceiling zero for fabulous profits.

This is a general portrait which has been true since "the mind of man runneth not to the contrary."

Of course, there were clever writers and managers, clever publicity men and odd freaks which changed the course of events in many cases.

The authors who wrote "My Sister Eileen" couldn't get a production at first, so go the reports, and the authors raised \$5000, walked into a producer's office and said here is a play, half the money and half the profits.

Truly a discouraging picture. No wonder only 100 out of 5000 plays copyrighted in Washington reached its destined goal, an assembled audience.

However, we presented this composite portrait not to discourage you, but to acquaint you with a road map.

While only 100 out of 5,000 plays copyrighted reach an audience, it would be more fair to say that two-thirds of this 5,000 are not your competition because on the bare surface of it they are amateurish in appearance—and thus never get read—or impractical in production. As one I read with 50 principal characters and 12 scenes.

A conscientious writer should be familiar with current plays, so he can see what are the limitations, physical and dramaturgic, in his craft. All the libraries carry such plays as "Life With Father," "Counsellor At Law," "Front Page." These quickly line you up and put you on the beam.

Then too, scripts shouldn't look as though they were mined from some bituminous field: dogeared and slovenly. Return postage should be included in your letter.

Most playwrights in New York seem to spend a lot of their time literally forcing or cajoling producers into reading their scripts.

Many are the devices authors use to win a producers consideration. They send pretty girls to enhance the valuta of their object des art. They manage to bump into the producer at Sardi's, hangout for the starry-eyed.

They send their script beribboned with the testimonials of the near great: "Mr. Gassner, the playreader of the Theatre Guild, says this is an impeccable play."

Yes, it's a heartbreaking racket and the best men aren't the ones who hit the lucky 100. Freak, fortune and favoritism rule the roost. Merit often bows her head and passes meekly.

The Federal Theatre was taking us out of this morass. It provided a school and laboratory for playwrights. Unfortunately it is gone. For the time, anyway.

But every play you write makes you a better writer. For the playwright learns structure,

Writer's Digest is your best introduction when writing advertisers.

which the novelist rarely seems to bother with.

Play agents say you start selling your work somewhere around your sixth play.

The more plays you write, the more likely you are to find a production via your school, union, community Little Theatre.

There will be a few months of doldrums. Then in September, the theatre returns to life.

Meanwhile here are some souls panting for "a good play."

Miss P. Walsh. This is a *nom de plume*. The young lady is a society deb, tall, very pretty, blond and with a figure the New York tabloids love to spill full length and full page.

She has a friend who inherited a tidy sum. He told her if she finds a play that will let her run the gamut on the stage he will toss her a few grand. So she wants something which will give her the opportunity for the gamut. Send it to P. Walsh, 111 W. 45th St.

A new setup, Field-Jasper Productions, writes us they have just formed a theatrical producing company and are now reading scripts. "Scripts will receive earnest consideration," they promise. 545 5th Ave., New York City.

Meyer Davis, the orchestra leader, has decided to become a showman. No climbing debutante would dare have her debut without benefit of Meyer's band, and Mr. Davis wants to test his power over scripts. Last season he put some money into "By Jupiter" and enjoyed the venture so much, he now announces he wants to make his own debut as a play producer. He wants scripts sent to 225 W. 57th St. They better be professional. And probably musical comedy. His taste runs to music, beautiful scenery and showgirls.

The American Actors Company, in New York, is back on the scene again. They've produced another show and are looking for more "plays, of the American Scene which portray the traditions, the characteristics and the hopes which make up America." The directors are Mary Hunter and Jane Rose. Their office is 29 W. 56th St., New York City. They have no theatre of their own. They rent various little theatres for each production.

As many of you know, colleges and universities are becoming the new thing in play production.

Two which have been garnering fulsome praise from the critics are, first: Columbia University in New York City. Dr. Milton Smith is in charge. He put on 5 shows a year and directs them himself. They have a beautiful 300 seat theatre, with excellent casts and beautiful sets. The Broadway producers and agents come up to see their productions, which often run for many performances at 50c admission. They do not pay authors for their scripts.

Then there is Catholic University in Washington, D. C. Walter Kerr is in charge and some of his shows have been bought and produced on B'way. Kerr teaches playwriting and is not averse to helping you rewrite your script.

Revised to April, 1943

Larger, more complete, and better indexed than ever before.

The Writer's Market

... has received 250 favorable newspaper and magazine reviews!

THE only up-to-date, complete and accurate writer's market directory is the 1943 *Writer's Market*. This has been checked and double-checked by hundreds of editors, by our own market agents, and by our own editorial staff. It is the only up-to-date market directory, and the best one ever offered writers. Published December, 1942; revised April, 1943.

This is the tenth edition of *The Writer's Market* since 1930. In this book we have put out many new features suggested by our readers, and improved the last edition on every count.

Why do professional writers the world over leave standing orders with us to send them each new edition of *The Writer's Market*? You need this book. Study over its contents:

- Editorial Requirements of every magazine and newspaper in the world carrying fiction; classified, indexed, and stated in detail.
- Editorial Requirements of every trade journal buying articles, photographs or fiction; classified, and stated in detail.
- Detailed editorial requirements of book publishers in U. S., England, and Canada.
- Detailed requirements of all syndicates.
- Complete markets for photographs.
- Accurate copyright information written for us by the Register of Copyright.
- Complete continuity requirements of every radio station buying free lance material.
- Foreign Markets, Movie Markets, House Organs, Play Publishers, Verse Markets, etc., etc.

Buy Now! You can trade your 1941 copy in on a 1943 *Writer's Market* by paying only \$1.

ORDER TODAY

WRITER'S DIGEST
22 East 12th Street, Cincinnati, Ohio

Gentlemen:

- Send me postpaid one copy of "*The 1943 Writer's Market*." I enclose \$3.00.
- Enter my one year subscription to WRITER'S DIGEST and send me postpaid one copy of "*The 1943 Writer's Market*." I enclose \$4.00 payment in full.

Name

Address

City State

My subscription is new renewal extension

Writer's Digest is your best introduction when writing advertisers.

PERSONALS

The circulation of WRITER'S DIGEST is much greater than that of any other writer's magazine. Each issue is read by beginning writers, professional writers, editors, publishers, publicity men, theatrical producers, advertising agencies, and newspaper men throughout United States, Canada and writers' colonies in a score of foreign countries.

Rates for the Personal Column are seven cents a word. Using a box number counts the same as five words. Advertisers report unusually fine results.

No stationer, literary critic, literary agent, typewriter, correspondence school or typist copy accepted by the column. Payment in coin, stamps or check. Send copy with cash to cover the July issue on or before June 10.

We ask anyone who has a complaint on an advertiser in our "personal" department to get in touch, please, with WRITER'S DIGEST promptly.

RESEARCH: CONGRESSIONAL LIBRARY. Government Bureaus, etc. Odd jobs, simple questions, complex investigations; all expertly handled. Lowest rates. Ghostwriting. John Crehore, Box 2329, Washington, D. C.

BACK DATED MAGAZINES—all publishers. Catalogs 10c. Ciccone's (Dept. H), 863 First Ave., New York, N. Y.

WRITERS—WHEN YOU NEED PHOTOGRAPHS, write Writers' Service, Box 155D, Randolph, Wis.

ANYONE with a little back-yard garden may earn up to \$500.00 in two months, interesting spare-time work. Working Plan, 25c coin. Lightning Speed Mfg. Co., Streator, Ill.

"WRITING THE MAGAZINE ARTICLE" (by Charles Carson) is as up-to-date as this morning's newspaper. Its pungent style will entertain you, its friendly counsel will inspire you, its solid instruction will shove you right into print! Get your copy from Writer's Digest. \$1.50.

SOCIAL CORRESPONDENCE CLUB—Make new friends through the world's foremost select correspondence club. Confidential, painstaking service for refined but lonely men and women. Established 1922. Members everywhere. Sealed particulars free. Evan Moore, Box 988, Jacksonville, Fla.

HOW TO PLOT AND WHY. A pocket-size book of priceless value to writers having difficulty selling. \$1.00, postpaid. Money-back guarantee. Natalie Newell, Coconut Grove, Fla.

RENEW OLD TYPEWRITER RIBBONS! Formula fluid, 35c. Magazine back numbers. Assorted selection; dozen, 50c. Hirsch, 130 Main, Spring Valley, N. Y.

I HONESTLY MADE \$500.00 IN FIFTEEN MINUTES . . . without advertising, selling, scheming, soliciting, gambling or investing. You can do the same . . . or better. Proof and details for dime and three-cent stamp. Dallas A. Gray, Gloucester City, N. J.

GENTLEMAN, 40, educated, traveled, desires correspondence with attractive young lady intensely interested in travel, writing, photography, nature subjects. Box T-4.

POETS! Enroll with **VERSERVICE**—now! Get on the track to recognition. 10c (stamps or coin) brings "Verservice—Its Systems and Its Aims." Your service is Verservice. Batavia, N. Y.

MENTAL SERVICE. If you need a friend or are burdened with problems of marriage, divorce, heredity or mental illness, write me confidentially. James S. Hilton, Ms. D., P. O. Box 716, Newark, N. J.

SENSATIONAL! Thrilling! Mexican-Cuban art pictures, books, miscellaneous. Samples, lists, 50c. Jordan, 135-B Brighton St., Boston.

\$10 A WEEK writing poems. Full instructions and 50 best markets sent for 25c. Charles Olive, Wilmar, Minn.

GET ACQUAINTED, Men and Women. Friendly, Romantic. (Stamp appreciated.) May Kennedy, Box 1443, Indianapolis, Ind.

SCHOOL PLAYS and Operettas wanted. Royalty basis. \$1.00 registry fee. Hayden Costume Studio, 5115 Vermont, Los Angeles.

STUDY FOR DEGREE in Psychology, Metaphysics, Theology, and for Spiritual Unfoldment. Home study. Chartered college. Free catalog. College of Universal Truth, 5651 N. Ashland, Chicago.

FORMER SELLING PULPATEER desires feminine collaboration on circulating library type material. Box T-3.

YOUNG WOMEN IN THE TWENTIES, join my Friendship Club and write a lonely soldier. Charlotte Kay, Box 670, Seattle, Wash. Postage, please.

GHOSTWRITER—Fifteen years' experience in mending writing for marketing. I do not tell what to do, I do it for you. Reference Women's Who's Who. Correspondence requires return postage. Natalie Newell, Coconut Grove, Fla.

WHO SAID YOU COULD WRITE? Anyone can sweat out an article or story. Anyone can sell an item here or there. Will you ever do it on a successful scale? Are you really a writer or trying to kid yourself into believing you're one when you're not. Can you afford not to know? You've seen my articles: American, Your Life, Your Personality, Reader's Digest, Saturday Evening Post, Glamour, The Woman, Everyweek, and many others. From nationally recognized psychologist you can be certain of professional information of highest caliber. I send you same tests, materials, used in my private practice. You fill in and return to me for my personal analysis for fraction of usual office fee. Complete Vocational Guidance Analysis, \$10; Complete Mechanical Abilities Analysis, \$5; Complete Personality Audit, \$5; Self-Rating Personality Tests Series, \$2. Order today and really know yourself. No C. O. D. Dr. L. F. Miles, 40-01 Little Neck Pkwy., Little Neck, N. Y.

MEET NEW FRIENDS—Thru our Personal Service dedicated to the promotion of interesting friendships. Discriminating clientele, all religious faiths. Ask us about our special free membership plan extended to college men over 40 and young ladies under 26—no obligation. Associates in Philadelphia, Baltimore, Pittsburgh, Cleveland. Write today or telephone Grace Bowes, any weekday from 10 A. M. to 9 P. M. Out-of-town residents can phone us at reduced rates after 7 P. M. American Service, 236 West 70th Street (Dept. WD), New York City, Telephone ENdicott 2-4680.

HOW TO WRITE "Quiz Questions That Click"—3 dimes. Writers' Service, Randolph, Wis.

YOU'LL WRITE SALABLE HUMOR after reading Frankel's Joke Book. Exciting. Stimulating. 13c. Frankel, 3623 W. Dickens, Chicago.

FAMILY COATS-OF-ARMS, Heraldic Bookplates, Genealogical Research. Literature and details for stamp. IHB, Box 508, Annapolis, Md.

\$5 A DAY WRITING news and features. Experience unnecessary. Stamp brings particulars. Writers' Service, Box 155-D, Randolph, Wis.

MILLIONS CAN SOLVE PROBLEMS. Psychological study and guidance. Whatever the bother, worry, or perplexity. \$1 and self-addressed envelope. The Shasta Hermit-Mountaineer, 539 8th Avenue, San Diego, Calif.

PLOTS THAT MAKE THE STORY GO—Humanized plots, written to order around your story-idea, detailing in a completely original personalized letter all important elements of the story. My service brings you action, atmosphere, color, significance, reader-appeal. Send \$3 and a story-idea for your biggest boost toward success. Satisfaction guaranteed. "In business since 1937." Bayard York, 204 Raymond Road, West Hartford, Conn.

WAR STRATEGY now employed predicted last year. Send 10c for revealing "Allied Strategy" booklet. Donn Lewis, 6733 Catina, New Orleans, La.

MEET YOUR IDEAL Pen Pal or Life Mate through my social friendship club. Sealed particulars free. R. Thigpen, Box 97, Bolton, Georgia.

SONGWRITERS SEEKING COLLABORATION. Write D. C. Studios, Box 111, Ironton, Mo.

CATHOLIC WRITER 1943 YEARBOOK. \$1.00. Marolla Press, Pence, Wis.

GAG CARTOONIST—Wanted to team with soldier gag writer. Military gags hot now. Please send samples. Share equally. Box T-2.

YOUR SUB-CONSCIOUS MIND can and will give you what you desire, when you know how to direct it. Write for our free treatise, "Creative Power is available to you." Creative Thought Studio, P. O. Box 1, Greendale Station, Worcester, Mass.

KNOW YOUR EXACT CAPACITY FOR WRITING. Expression quotient test \$1.00. Mail manuscript up to 6000 words, stamped return envelope. Raymond Horn, East Stanwood, Wash.

SONGWRITERS' HELP. Any two questions answered for 25c. Charles Olive, Willmar, Minn.

A \$100-A-MONTH HOBBY AT HOME! No people to meet, no soliciting. Easy enjoyable pastime for anyone. Details 25c. Laura Dickson, Anderson, S. C.

WANTED AN EXPERIENCED WRITER. To write book on fifty-fifty basis. Must know something of the occult and science. I write the outline. Write 2514 C Street, Eureka, Calif.

SHORT PARAGRAPHS SELL READILY. Send 25c for details and markets. The Writers' Service, Box 1359, Lubbock, Texas.

GENTLEMAN, forty-four, interested in writing, photography, music, outdoors, study, would like correspondence with attractive, sincere lady of culture who would like to share companionship in similar endeavors. Snapshot please. Box T-1.

WOMAN WRITER wishes to do column of cultural, general or advisory type for newspapers or magazines. Samples gladly submitted. Vita Minet, 865 E. Ferry St., Buffalo, N. Y.

LONELY? Find your ideal through typewritten letters, planned and written individually. No magazine or list. One year private service guaranteed under World's Simplest, All-Personal System. Extensive Clientele. Established 1939. Sealed particulars free. Wesley Rosenow, Box 86, Shelbyville, Tenn.

JACK WOODFORD'S NEW BOOK—"Why Write A Novel"—Just off the press, \$3 postpaid. Paul B. Cottings, 20 West 43rd St., New York City.

GAGWRITING TAUGHT BY MAIL. Frankel, 3623 W. Dickens, Chicago.

LONELY? Let us help you find happiness. Stamp brings particulars sealed. Complete with list, 35c. Peters, 305 Jackson, San Antonio, Texas.

SATISFACTORY MUSIC to your song poems (any type) by composer with music purchased by 3 leading publishers. Shelby Music School, Shelbyville, Ind.

WE WANT SHORT-SHORTS—uplift type, 1000 words \$5.00 to \$10.00 on publication. The Caller, 1000 Washington, Waco, Texas.

CARTOONISTS. Send one dollar for five top-notch gags. Money-back guaranteed. My gags in leading markets weekly. Selsor, 4722 Second, Detroit.

WRITERS, NEED QUICK CASH? Spare-time opportunities. Hundreds! Profitable home work. Guaranteed. 25c coin. Success Publications, Desk B, 814 44th Ave., San Francisco, Calif.

GRAPHOLOGY REVEALS YOU. Send handwriting sample, birthdate, and \$1 to R. Anne Cristy, 108 June St., Worcester, Mass.

MISSING PERSONS SERVICE, Box 684, Oklahoma City locates anybody. Fee when located. Write facts.

ORIGINAL HUMOR WRITTEN TO ORDER. Any subject. Entertainers' material, parodies, monologues. Also newspaper columns, cartoon ideas. Frankel, 3623 W. Dickens, Chicago.

MAIL ORDER your opportunity! Many have found it the road to fortune; few dollars needed to start. "Opportunity Book" outlines many money-making plans and gives inside information about this fascinating business. 10c postpaid. Waddell's, 309 East 75th Street, New York.

CHINESE PHYSICIANS, SECRETS. This book, with new pictures never seen outside China, reveals health secrets, other informations and much unpublished Chinese history, 165 pages, price only \$1.00. Write Garding Lui, Box 6227 Metropolitan Station, Los Angeles, Calif. Liberal terms to dealers.

Mystery Fiction

Marie F. Rodell, editor of Bloodhound Mysteries issued by *DS&P* dedicates her new book "Mystery Fiction" (\$2.00) to "those whose manuscripts have taught me what I know about mystery fiction". She includes three WRITER'S DIGEST contributors, Erle Stanley Gardner, Alan R. Bosworth, and Eaton K. Goldthwaite. Several chapters of her book were previously published in the *DIGEST*, February, 1943.

"Mystery Fiction" is concerned solely with the problems of writing and selling fiction designed for the book market, in the field of "horror-mystery", "adventure mystery" and the "detective novel".

The chapters of this book follow the pattern of a *DIGEST* article—they are germane to the single subject under discussion, offering specific examples. We regret that Miss Rodell didn't manage to get her own personality into the book so closely did she heed to her subject.

Her book, "Mystery Fiction" grows out of her experience in writing numerous mystery stories of her own, and in buying mystery books for *DS&P*, where her job is "Editor, Bloodhound Mysteries."

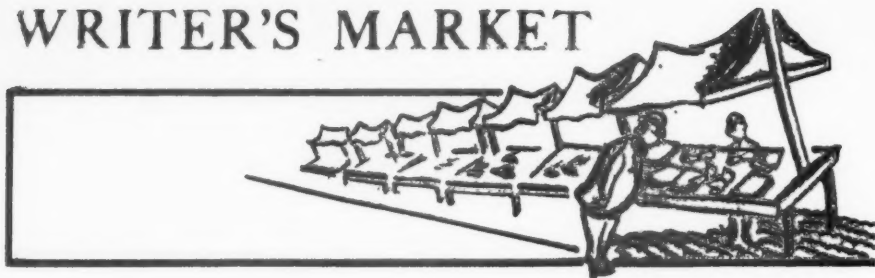
We recommend the book and hope that in other writer's fields similar thoroughgoing texts will be made available.

Arkansas Colony

The Ozark Writers-Artists Guild are conducting their writers' convention as usual this year on June 18, 19, and 20. There will be round table discussions on fiction writing, and a study of the markets.

The Poetry program will be conducted by Glenn Ward Dresbach. Further information can be obtained from the president, Cora Pinkley-Call, Eureka Springs, Arkansas.

WRITER'S MARKET



First Class Magazines

American Magazine, 250 Park Avenue, New York City. Sumner Blossom, Editor-in-Chief; Henry La Cossitt, Fiction Editor. Issued monthly; 25c a copy; \$2.50 a year. "We use fiction in the following lengths: vignettes, 500 words; storiottes, 750 words; short shorts, 1000 words; short stories, 3000 to 5000 words; novellettes, 20,000 words; 3-part serials, 25 to 30,000 words; 4-part serials, 35 to 40,000 words. We also use filler material and articles on wide variety of subjects, mostly from personalized angle. Best suggestion is to read magazine, as needs vary. We do not buy poetry, but buy photographs in connection with Interesting People Dept. Reports in one week. Payment is according to the value of the material. No specific rates."

The Elks Magazine, 50 E. 42nd Street, New York City. Coles Phillips, Editor. Issued monthly; 20c a copy; \$2.00 a year. "We use 3000-5000 word stories: war, adventure, humor, romance (not boy and girl), detective or mystery. Also general articles on the war—industrial and having to do with the Home Front. We buy photographs, but no poetry. Reports in three weeks. Payment is \$100 and up."

Every Week, 1200 W. Third Street, Cleveland, Ohio. David A. Stein, Editor. Issued weekly. Sunday supplement section. "We use short stories, 3500 words, and prefer clean, lively romances, adventure, mystery, human interest character stories. Confessional and sexy problem stories are taboo. Stories in a humorous vein are especially welcome. Articles, 1800 to 2000 words, on topical subjects, personality stories, and semi-news features are preferable. We suggest that writers query before submitting article manuscripts. We buy photographs, but no poetry. Reports in two to three weeks. Payment is about 1c a word to new contributors, with extra allowance for good photos, on acceptance."

National Geographic Magazine, 16 and M Streets, N. W., Washington, D. C. Dr. Gilbert

Grosvenor, Editor. Issued monthly; 50c a copy; \$3.50 a year. "We use accurate descriptive narratives of personal experiences in places of geographic interest, 2000 to 7500 words. This magazine interprets a country through the customs, work and play of its people. Adverse criticisms of morals, religion, manners, and politics are not desired. We buy photographs, but no poetry. Reports in ten days. Payment is \$50 to \$500 for manuscripts, on acceptance; \$5 each for photos bought separately."

Nation's Business, 1615 H Street, N. W., Washington, D. C. Merle Thorpe, Editor. Issued monthly; 30c a copy; \$4.00 a year; 2 years, \$7; 3 years, \$9.50. "We use very little fiction and that of a peculiar type designed to advance a business viewpoint or demonstrate a business problem. Mostly written on assignment. We do use articles dealing with business problems and their solution, new ideas in business, business relations with government, explanations of affect of such things as new laws, new taxes, new techniques on established business procedures. Prefer a forward looking viewpoint showing future results of today's actions. Maximum length of 2000 words preferred. Need short material, 200 to 500 words. Photographs bought are mostly for illustrating articles. We buy very little poetry, but would like to use more. Reports in about ten days. Payment varies: up to 10c a word, though usually less, with 5c a word the minimum."

Saturday Evening Post, Independence Square, Philadelphia, Pennsylvania. Ben Hibbs, Editor. Issued weekly; 10c a copy; \$3.00 a year. "We use short stories up to 5000 words and serials up to 80,000 words. Also articles on all subjects, 2500 to 5000 words. We buy photographs and poetry. Reports in one week."

Second Class Magazines

Gourmet, 330 W. 42nd Street, New York City. Mme. Pearl V. Metzelshin, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We use material related in some manner to food—

good food, but we are not interested in highly serious articles on the worth of different foods. We are trying to entertain our readers, as well as instruct them in good cooking and eating. We want articles subtly humorous and quite sophisticated. About 2000 words. May be narrative essays of personal experiences linked to food. No fiction or photographs bought. We buy poetry, with same qualifications as above. Reports in two weeks. Payment varies, on publication."

World Philosophy (formerly *The Occult Digest*), 1543 E. 57th Street, Chicago, Illinois; Miss Marie Harlowe, Editor. Issued monthly;

BOOK AUTHORS

COMPLIMENT OF THE MONTH: "You are the first person who has told me anything actually constructive about my writing," writes book author Eugenia Crowe, of Arkansas. It is what I wanted from the beginning . . . I could not believe it when I heard that you positively did not continue to charge sums of money for your advice every time you looked at a manuscript. I feel like saying thank you."

\$650

LATEST SALES: Both general and specialized fields are booming. Just placed another mystery and I am now making arrangements for the publication of a "quickie" to sell in huge quantities next fall.

In keeping with the trend of the times, and the needs of a country at war, I have made a special study of the technical or specialized book market, which offers magnificent money-making opportunities for qualified authors. Just placed an important technical book for Major Merrill De Longe—with the Major flying up to confer with me and the president of the Pitman Publishing Company—one of the biggest firms in the business, with world-wide facilities.

YOU AND THIS BOOK MARKET: Through the years I have placed more first novels, and first non-fiction books than I can keep track of. I am receiving so many calls that I can't list them here—but I'll be glad to see your book lengths (mystery, straight novel or non-fiction) at no obligation to you.

The work of my authors appears on the list of such houses as DUTTON, DODD-MEAD, APPLETON, DOUBLEDAY-DORAN, VANGUARD, FUNK & WAGNALLS, SIMON & SCHUSTER, LONGMANS-GREEN, DAVID McKAY, MORROW, PHOENIX, ARCADIA, GREENBERG, and many others. I shall be glad to discuss your book projects (complete or in outline form) at no obligation to you.

A. L. FIERST

CUT LOOSE!

Victory! For the first time we used everything we had. That's the secret—EVERYTHING WE HAD.

Writing and fighting are alike. In your writing battle, make it total—or you're out. Nine out of ten writers, especially beginners, fail to take advantage of their experiences and backgrounds. Cut loose with everything you have, as my selling authors do, and watch what happens!

You have in your own life the key to what you should be writing and where you should be selling. I KNOW. I have found those very keys in the background of writers who are now regular contributors to the slicks, the book publishers, the pulps, and every other market you can think of. (Half a week's sales as we go to press: A serial; a novelette; three first sales for beginners.)

Writes Alfred G. Kuehn, of Wisconsin, another beginner who is cutting loose: "Your criticism is beyond doubt the most comprehensive piece of analysis I have ever received. You have cleared up several angles that always bothered me . . . and you have no idea how encouraging your general attitude of constructive friendliness is to the soul-weary beginner. It makes one feel that here finally is the guy who is going to steer you right."

WHERE YOU COME IN: Best way is to tell me about yourself when you send me your manuscripts—as my selling authors did. Once I decide where your true talent lies, we go to town.

My sales commission is 10%. After I make a couple of sales for you, I drop all fees. My rates for personal, detailed analysis, suggested revision, and experienced marketing of your manuscripts are: \$1 per thousand words for the first 3,000 of any script; 50c per thousand words thereafter. All books over 45,000 words (any length) \$24. Poems, \$1 each. Resubmissions free.

No "collaborations." The thorough help I give you in outlining and revising might be called collaboration, but comes to you at my regular fees.

I report in two weeks. Remember that my work with thousands of authors has made every one of your writing difficulties familiar to me. Send me your best manuscript now and be sure to tell me about yourself.

SELLING WRITERS!

If you make less than 3 figure sales you can probably be developed for better paying markets. Write me full particulars—we work on a special commission basis.

A. L. FIERST

Literary Agent

545 Fifth Avenue New York

20c a copy; \$2.00 a year. "We use articles dealing with Buddhism and Mohammedism and other Oriental philosophies. Mostly staff-written now. Query before sending scripts. No fiction or photographs bought. We use poetry dealing only with above article material. Reports in three days. Payment in subscriptions, except by previous arrangement."

Your Health, 354 Fourth Avenue, New York City. Douglas E. Lurton, Editor. Issued quarterly; 25c a copy; \$1.00 a year. "We use authentic articles, 300 to 2500 words, written for lay readers, on all phases of physical and mental health. We do not buy photographs or poetry. Reports in two weeks. Good rates, on acceptance."

Your Life, 354 Fourth Avenue, New York City. Douglas E. Lurton, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We use well written, entertaining, helpful articles dealing with common human problems, 300 to 2500 words. We do not buy fiction, photographs, or poetry. Reports in two weeks. Good rates, on acceptance."

Your Personality, 354 Fourth Avenue, New York City. Douglas E. Lurton, Editor. Issued semi-annually; 25c a copy. "We use helpfully inspirational articles, 100 to 2500 words, on all phases of personality development and human relations, slanted for men or women or both. We do not buy photographs or poetry. Reports in two weeks. Good rates, on acceptance."

Religious Magazines

The Bengalese, Brookland, Washington, D. C. Francis P. Goodall, Editor. Issued 10 times yearly; 15c a copy; \$1.00 a year. A missionary publication. "We use short stories, 1000 to 3000 words; also timely articles about India, 1000 to 3000 words—nothing of political nature. We buy photographs of India, also poetry—preferably of religious nature. Reports in one month. Payment is ½c a word for prose; \$2 to \$5 for poetry."

The Christian-Evangelist, 2700 Pine Blvd., St. Louis, Missouri. Raphael H. Miller, Editor. Issued weekly; 5c a copy; \$2.00 a year. A general periodical for Disciples of Christ (Christian church) issued by the Christian Board of Publication. "We use an occasional short story (about 1000 words) on Easter, Children's Day, Thanksgiving, Christmas themes. Very little unsolicited article material used; 800 to 1000 words. We seldom buy photographs and only occasionally buy poetry. Reports in several weeks. Payment is about ½c a word, month following publication."

Christian Herald, 419 Fourth Avenue, New York City. Issued monthly; 25c a copy; \$2.00 a year. "We use clean and wholesome short

stories, 2500 to 3000 words—American setting preferred. Overstocked on articles. We buy short verse, but no photographs. All manuscripts should be addressed to 'The Editors'. Reports in two weeks. Rates vary, on publication."

"*The Christian Life Letters*, Craigsville, Pennsylvania. William Earl Baker, Editor. Issued semi-monthly. "We are in the market for almost any kind of religious articles or essays. In addition to *The Christian Life Letters*, we publish tracts and booklets as well as various other literature. Material for the Letters should be 150 to 500 words. Payment is \$1 for anything used regardless of length. Tract and booklet material should be 2000 to 6000 words. Payment is ¼c a word and up. Also material of this length is published in Special Letter issues. We use poems and payment is 50c each. We do not use general fiction or photographs. Membership in this organization is \$1 yearly, and offers many features including all our publications. The Letters are inter-denominational and unsectarian. Reports in about two weeks. Payment is made on publication."

The Crosier Missionary, Box 176, Hastings, Nebraska. Rev. Richard Klaver, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We use short stories, up to 3000 words, of a healthy Catholic nature. No articles or photographs. We accept poetry but do not pay for it. Reports in approximately three weeks. Payment is \$1.50 per thousand words."

The Lookout, 8th and Cutter Streets, Cincinnati, Ohio. Guy P. Leavitt, Editor. Issued weekly; 5c a copy; \$1.25 a year. "We use short stories of 1500 to 1800 words and serials of 9 to 12 installments of 1500 to 1800 words each. Fiction wanted is that which is acceptable not only for good grammar and effective storytelling style, but is keenly interesting—capable of catching and holding the reader's attention; clean, but not mawkish or of the Pollyanna type. In a serial, we want each installment to begin and end in a way that leaves the reader in suspense. We also want methods or inspirational articles on phases of educational work of the local church (undenominational) or dealing with personal or family problems of Christian life or work, 1500 to 1800 words. We buy human interest or scenic photographs, 8x10 uprights with strong black and white contrast. No poetry. Reports in about two weeks. Payment is ½c a word, middle of month following purchase."

The Messenger of the Sacred Heart, 515 E. Fordham Road, New York City. The Rev. Stephen L. J. O'Beirne, S. J., Editor. Issued monthly; 10c a copy; \$1.00 a year. "We

BOOKS

After a conscientious survey of over a score of publisher's book catalogues, **WRITER'S DIGEST** recommends the following books to its readers. All books selected make interesting reading and are authoritative. All are sold on a money-back guarantee.

| | |
|---|-------|
| Get It Right..... | 3.50 |
| <i>John B. Opdycke</i> | |
| Desk Standard Dictionary Indexed..... | 2.50 |
| Roget's Thesaurus..... | 1.00 |
| <i>Peter Mark Roget</i> | |
| Webster's Dictionary..... | 1.25 |
| Write It Right..... | 1.00 |
| <i>Ambrose Bierce</i> | |
| Commonsense Grammar..... | 2.00 |
| <i>Janet Rankin Aiken</i> | |
| English Grammar Simplified..... | 1.25 |
| <i>James C. Fernald</i> | |
| Writing Good English..... | 2.00 |
| <i>J. Berg Esenwein</i> | |
| Verb Finder..... | 2.50 |
| Soule's Synonyms..... | 3.50 |
| Don't Say It..... | 3.50 |
| <i>John B. Opdycke</i> | |
| Concise Oxford Dictionary..... | 3.50 |
| PLAYWRITING | |
| How to Write a Play..... | 2.50 |
| <i>Lajos Egri</i> | |
| Write That Play..... | 3.00 |
| <i>Kenneth T. Rowe</i> | |
| Theory and Technique of Playwriting..... | 2.75 |
| <i>John H. Lawson</i> | |
| So You're Writing a Play..... | 1.75 |
| <i>Clayton Hamilton</i> | |
| Radio Dictionary..... | .50 |
| <i>Leonard Lewis</i> | |
| Radio Writing..... | 2.50 |
| <i>Peter Dixon</i> | |
| Gateway to Radio..... | 2.50 |
| <i>Firth and Erskine</i> | |
| Radio Sketches and How to Write Them..... | 2.00 |
| <i>Peter Dixon</i> | |
| Do's and Dont's of Radio Writing..... | 1.00 |
| <i>Ralph Rogers</i> | |
| New Technique of Screen Writing..... | 3.00 |
| <i>Lamar Lane</i> | |
| How to Write and Sell Film Stories..... | 3.50 |
| <i>Frances Marion</i> | |
| Radio Writing..... | 3.75 |
| <i>Max Wylie</i> | |
| POETRY OR VERSE | |
| Unabridged Rhyming Dictionary..... | 3.00 |
| <i>Clement Wood</i> | |
| Complete Rhyming Dictionary..... | 2.00 |
| <i>Clement Wood</i> | |
| Poet's Handbook..... | 1.49 |
| <i>Clement Wood</i> | |
| Poems Editors Buy..... | 2.75 |
| <i>Edith Cherrington</i> | |
| First Principles of Verse..... | 2.00 |
| <i>Robert Hillier</i> | |
| Rhymes and Meters..... | .75 |
| <i>Horatio Winslow</i> | |
| Walker's Rhyming Dictionary..... | 1.75 |
| <i>J. Walker</i> | |
| How to Revise Your Own Poems..... | 1.25 |
| <i>Anne Hamilton</i> | |
| Points About Poetry..... | .50 |
| <i>Donald G. French</i> | |
| Verse Writing Simplified..... | 1.50 |
| <i>Robert Kingery Buell</i> | |
| The Rhymer's Lexicon..... | 2.75 |
| <i>Andrew Lorin</i> | |
| The Seven Principles of Poetry..... | 2.50 |
| <i>Anne Hamilton</i> | |
| PLOT CONSTRUCTION | |
| Analysis of the Short Short Story..... | 1.00 |
| Plotto..... | 25.00 |
| <i>Wm. Wallace Cook</i> | |
| Plots and Personalities..... | 1.75 |
| <i>J. E. Downey & E. H. Slosson</i> | |

| | |
|---|------|
| MARKETING MANUSCRIPTS | |
| The Writer's Market..... | 3.00 |
| <i>A. M. Mathieu</i> | |
| Photo-Market Guide..... | .50 |
| <i>John P. Lyons</i> | |
| 1942 Photo Almanac & Market Guide..... | 1.00 |
| 1943 Writer's Year Book and Market Guide..... | .50 |
| SONG WRITING | |
| The Art of Song Writing..... | 1.00 |
| So You Want to Write a Song..... | 1.00 |
| <i>Robert Bruce</i> | |
| CAMERA PROFITS | |
| Fifty Dollars a Week with Car and Camera..... | .50 |
| <i>Paul G. Holt & H. R. Snyder</i> | |
| SHORT STORY WRITING | |
| Plotting—How to Have a Brain Child..... | 3.00 |
| <i>Jack Woodford</i> | |
| Short Story Technique..... | 1.25 |
| <i>David Raffelock</i> | |
| Narrative Technique..... | 2.50 |
| <i>Thomas H. Uzzell</i> | |
| Trial & Error..... | 3.00 |
| <i>Jack Woodford</i> | |
| Stories You Can Sell..... | 3.00 |
| <i>Laurence D'Orsay</i> | |
| Writing for Profit..... | 3.00 |
| <i>D. Wilhelm</i> | |
| Technique of Fiction Writing..... | 1.75 |
| <i>R. S. Dowst</i> | |
| The Writing of Fiction..... | 3.00 |
| <i>Arthur S. Hoffman</i> | |
| Fundamentals of Fiction Writing..... | 2.00 |
| <i>Arthur S. Hoffman</i> | |
| Juvenile Story Writing..... | 2.00 |
| <i>Robinson</i> | |
| My Juvenile Success Secrets..... | 2.00 |
| <i>Will Herman</i> | |
| The Story's the Thing..... | 3.00 |
| <i>Agnes Parsons</i> | |
| Writing As a Career..... | 2.00 |
| <i>Thomas H. Uzzell</i> | |
| Magazine Writing and Editing..... | 3.25 |
| <i>Charney & Converse</i> | |
| Writing the Juvenile Story..... | 2.00 |
| <i>May Emery Hall</i> | |
| Writing Magazine Fiction..... | 2.50 |
| <i>Walter S. Campbell</i> | |
| How to Revise Your Own Stories..... | 1.25 |
| <i>Anne Hamilton</i> | |
| Dynamics of Drama..... | 3.00 |
| <i>George Armin Shafstel</i> | |
| The Editor Accepts..... | 2.50 |
| <i>Earl Reed Silvers</i> | |
| MISCELLANEOUS | |
| Royalty Road..... | 2.00 |
| <i>Louis De Jean</i> | |
| Thirty-Six Dramatic Situations..... | 2.00 |
| <i>Georges Polti</i> | |
| Writing the Magazine Article..... | 1.50 |
| <i>Charles Carson</i> | |

| | |
|---|------|
| Making Manuscripts Salable..... | 2.00 |
| <i>Walter Des Marais</i> | |
| Protection of Literary Property..... | 3.75 |
| <i>Philip Wittenberg</i> | |
| Modern Criminal Investigation..... | 3.00 |
| <i>Dr. Harry Suderman</i> | |
| Magazine Article Writing..... | 3.25 |
| <i>E. Brennecke</i> | |
| Contest Gold..... | 1.00 |
| Writing Novels to Sell..... | 2.50 |
| <i>Laurence D'Orsay</i> | |
| Underground and Prison Slang..... | 1.00 |
| Sea and Navy Writers' Guide..... | .25 |
| Doctor, Nurse and Hospital Vocabulary Writer's Guide..... | .25 |
| Air Story Writer's Guide..... | .25 |
| Cowboy Lingo..... | 2.50 |
| <i>Ramon R. Adams</i> | |
| Hash House Lingo..... | 1.00 |
| This Trade of Writing..... | 1.75 |
| <i>Eduard Weeks</i> | |
| The Profit in Writing..... | 3.00 |
| <i>Laurence D'Orsay</i> | |
| Psychology for the Writer..... | 2.50 |
| <i>Prof. H. K. Nixon</i> | |
| Chats on Feature Writing..... | 2.75 |
| <i>Harrington</i> | |
| How to Prepare Mss and Contest Entries..... | .35 |
| The Gag Builder..... | 1.25 |
| <i>Don Uish</i> | |
| Learning to Write..... | 1.00 |
| <i>Dorothy Hubbard</i> | |
| The Art of Cartooning..... | 1.00 |
| <i>Chuek Thorndike</i> | |
| The Secrets of Cartooning..... | 1.00 |
| <i>Chuek Thorndike</i> | |
| Turn Your Humor Into Money..... | 1.00 |
| <i>Sidney K. Margolis</i> | |
| Comics and Their Creators..... | 2.75 |
| <i>Martin Sheridan</i> | |
| Selling What You Write..... | 2.00 |
| <i>Donald MacCampbell</i> | |
| Prize Contests—How to Win Them..... | 2.50 |
| <i>Helen King</i> | |
| Business Paper Writing..... | 2.50 |
| <i>Pauline & Wilfried Redmond</i> | |
| Writing Selling Special Feature Articles..... | 3.65 |
| <i>Helen M. Patterson</i> | |
| The Mind in the Making..... | 1.00 |
| <i>James Harvey Robinson</i> | |
| The Art of Useful Writing..... | 2.00 |
| <i>Walter B. Pitkin</i> | |
| Writers—Here's How..... | 1.00 |
| <i>Mildred I. Reid</i> | |
| Writers—Help Yourselves..... | 1.25 |
| <i>Mildred I. Reid</i> | |
| Putting "It" in the Column..... | 2.00 |
| <i>Ben Arid</i> | |
| Profitable Publicity..... | 2.50 |
| <i>Henry F. Woods, Jr.</i> | |
| Publicity..... | 3.00 |
| <i>Henry M. Baus</i> | |
| Sholl's Humanitome..... | 4.00 |
| <i>C. F. Sholl</i> | |
| Characters Make Your Story..... | 3.00 |
| <i>Maren Elwood</i> | |

WRITER'S DIGEST, 22 E. 12th St., Cincinnati, Ohio
Gentlemen: Please send me the following books prepaid.

For which I enclose.....
Name.....
Address.....
City..... State.....

Writer's Digest is your best introduction when writing advertisers.

REWRITE Magazine

Acclaimed everywhere by Writers, Editors, Librarians, Teachers as the "meatiest, most practical writers' magazine ever.

Think These Facts Over

- (1) Published Stories and Articles analyzed every month. Detailed study of successful work.
- (2) Casework discussion of mss. Articles of permanent worth based on specific writers' problems in Writing and Selling. Better than any textbook, because Creative Principles are drawn from and applied to actual work in progress. Every type of writing covered.
- (3) "Ways to Plot"—regular monthly discussion of Story-Telling Fundamentals, applicable to all types of writing.
- (4) News of Editors. Practical, up-to-the-minute data from, by and about the editors you must write for.
- (5) Tips about Markets. Authoritative, practical hints by writers who are actually selling. (REWRITE "scoops" are being reprinted later by some of the writers' magazines. REWRITE gets them FIRST!)
- (6) REWRITE subscribers are members of the WCS Family — an aggressive, friendly "Gang." They "hustle" for each other; many occupy important editorial positions in the writing world.
- (7) REWRITE helps WCS to sponsor (A) a Scholarship Fund, (B) a Circulating Library and other non-profit, cooperative services for writers.

You Cannot Afford to be Without REWRITE!

1941-43 (36 issues), \$2.50

Subscription, \$1 per year. 4 issues, 35c.
Special rates to Clubs or Workshop Groups.

Note: No free copies, but my "Satisfaction Guaranteed or Money Refunded" policy protects you on "full-length" subscriptions.

Creative, Competent Service

3000 words, or two short-shorts, \$3 plus return postage. I'll tell exactly where you stand and what to do.
My students are selling all markets. Three big Slick sales as this is written.

WILLIAM E. HARRIS

Writers Counsel Service

44 Langdon St. (Tro. 4858), Cambridge, Mass.
A National Institution Since 1929.

MANUSCRIPT ENVELOPES

28 lb. Rawhide Glazed Kraft. Authors say these are excellent envelopes and good value.

25 9x12 and 25 9 1/2x12 1/2 \$1.00

32 6x9 and 32 6 1/2x9 1/2 1.00

50 No. 10 and 50 No. 11 1.00

Prices subject to change without notice. Add 10% west of Rockies or Canada; 5c to checks over \$1.00. Complete list on request. Writers Books bought, sold, rented. 125 8 1/2x11 Hammermill Letterheads and 125 Envelopes printed 3 or 4 lines \$1.50.

LEE E. GOOCH, Box 202, Hernando, Miss.

MONEY! STORIES! MONEY!

Screen stories needed. Writers scarce.

For \$2.00 I will read and criticize any story not exceeding 5,000 words. No further charge except 10% if sold. Fee and return postage must accompany all manuscripts.

HELEN E. WHITFIELD, Editor

6605 Hollywood Blvd. Hollywood, California

MELODIES ON APPROVAL

to your song poems. Publication of complete piano parts. Write for free information about company who is looking for new songs. Songwriters now have better chance of success than ever before and many songs from new writers have been accepted. Correct work guaranteed.

Successors to National Songland

GREAT EASTERN SONG BUREAU

Dept. 43, WD-6, Thomaston, Maine

use stories, 3800 to 3900 words, with a religious background, teaching or illustrating (at least implicitly) some point of Catholic doctrine or morals. We buy religious poetry only and occasionally buy photographs. Reports in two to three weeks. Payment varies, on acceptance."

Our Lady's Missionary, Altamont, New York. Rev. Emile La Douceur, M. S., Editor. Issued monthly; 10c a copy; \$1.00 a year. "We use short short stories of religious nature, 1500 words. Also articles on missionary and Catholic activities in general. We buy religious poetry, but very few photographs. Reports in one week. Payment is according to volume and value, on publication."

Preservation of Faith, Silver Spring, Maryland. Rev. Joachim V. Benson, M. S. S. T., Editor. Catholic publication. "We can use some good fiction. New writers should send for sample copy. Also want well written articles of current interest, 2000 to 3000 words. We buy poetry—short verse preferred, but no photographs. Reports in three weeks. Payment varies, according to merit."

The Protestant Voice, Fort Wayne, Indiana. Homer W. King, Editor. A newspaper issued weekly; 5c a copy; \$2.00 a year. "We use stories, 1500 to 2000 words, bible related or strongly religious with modern application. We also want religious personalities written in a human style, reports of unusual lay activity, unusual church structures, human interest and animal stories with religious tie-up. We buy photographs, but seldom buy poetry. Reports in three weeks. Payment is \$4 per column plus bonus for outstanding work, first month after publication."

St. Anthony Messenger, 1615 Republic Street, Cincinnati, Ohio. Hyacinth Blocker, O. F. M., Editor. Issued monthly; 25c a copy; \$3.00 a year. "We use stories on wholesomely modern themes, slanted for mature readers, \$2500 to 3000 words. Preference is given to fiction with some Catholic significance, although pietistic and moralizing stories are definitely not wanted. For the duration of the war, stories should be military with a slightly romantic or humorous flavoring. We also want personality sketches and informal human-interest stories on contemporary Catholic men and women whose achievements merit more than purely local recognition. Also, articles on contemporary events and future developments, particularly when having reference to the Catholic Church in the United States or abroad. 2500 to 3000 words in length. If possible, photos should accompany such manuscripts; extra payment for photos at good rates. We buy poems, of approximately 20 lines, on religious and in-

Writer's Digest is your best introduction when writing advertisers.

spirational themes. Reports in one to three weeks. Payment is 1½c to 2c a word and up for prose and 25c a line for poetry, on acceptance."

St. Joseph Magazine, St. Benedict, Oregon. Rev. Luke Eberle, O.S.B., Editor. Issued monthly; 25c a copy; \$3.00 a year. "We use interesting and wholesome stories built up upon a well developed plot, 1000 to 2500 words. Preferably not with religious theme. We also use articles on anything of current interest, preferably something that can be treated from the Catholic viewpoint, 1500 to 2500 words. Subject matter need not be specifically of a religious nature. Photographs are desired, but not necessary. Reports in a minimum of ten days. Payment is ½c to ¾c a word for fiction and ¾c to 1c a word for articles, on publication, though we will make an exception and pay at acceptance for material which fully meets our requirements."

Sentinel of the Blessed Sacrament, 194 E. 76th Street, New York City. Rev. William La Verdiere, Editor. Issued monthly; 20c a copy; \$2.00 a year. "Fiction should have a religious slant without preachifying, 2000 to 3000 words. However, we are not in urgent need of fiction just now. We also use articles, 2000 to 3000 words, centering around the Blessed Sacrament, whether they are devotional, doctrinal, or historical. We buy poetry, but no photographs. Reports in two or three weeks. Rates vary, on acceptance."

The Sign, Union City, New Jersey. Rev. Ralph Gorman, Editor. Issued monthly; 20c a copy; \$2.00 a year. "We use short stories up to 5000 words. We buy photographs and poetry. Reports in three weeks. Payment is 1½c a word and up."

Sunday-School At Home, 1816 Chestnut Street, Philadelphia, Pennsylvania. Rev. William J. Jones, Editor. Issued quarterly; 9c each; 35c a year. "We use devotional articles, about 750 words, adapted to all members of the home. We also buy photographs and poetry. Reports within a month. Payment is ½c a word, on 10th of the month."

The Sunday School Times, 325 N. 13th Street, Philadelphia, Pennsylvania. Philip E. Howard, Jr., Editor. Issued weekly; 5c a copy; \$2.25 a year. "We use stories for Children at Home department, 500 to 700 words, and adult 'home reading' stories, about 1500 words, wholesome, natural, and with a distinctly religious tone. We also use brief articles on methods of work in church and Sunday-school or Bible-study, plans that have actually been tried and have succeeded. We buy short verse that is

Writer's Digest is your best introduction when writing advertisers.

SELL IN THREE MONTHS... OR YOUR MONEY BACK

IF YOU CAN WRITE CORRECT ENGLISH—
YOU CAN WRITE JUVENILES.
AND SELL WITHIN THREE MONTHS.

I've sold over 3,500 Stories,
Serials, Articles, and Fillers to
Juvenile Editors.
Now I'm teaching it.

Write for terms to

WILL HERMAN

Author of "My Juvenile Success Secrets" and
"My Formula for Fiction."

SANFORD, FLA.

SONG POEMS WANTED

To Be Set To Music

Send your poems of all types to a thoroughly trained and well-known composer. More than 150 of my songs and arrangements have been accepted for publication. Details of Collaboration and Agreement will be sent, should your material be adaptable to music.

J. CHAS. McNEIL

A. B. Master of Music

510-M So. Alexandria, Los Angeles, Calif.

BOTH A TYPEWRITER AND A CHECK

For a short short story (revised under my direction) was what one client received. It won 5th prize in the 1942 WRITERS DIGEST contest and I then sold it to FLYING CADET. Let's see if I can sell your stuff. I've sold books, serials, westerns, shorts, articles, short stories, etc. Reading fee: \$1 first 1,000 words, 25c per 1,000 additional. 10% on sales.

JOHN T. KIERAN

107 E. Winter Ave.,

Danville, Ill.

Work With Actual FICTION WRITERS

We have a limited number of actual authors who are available to you for individual instruction, advice and collaboration.

Write for Free Descriptive Folder

THE WRITER'S GUILD

509 Fifth Avenue

New York, N. Y.

SONGWRITERS

If you are really interested in songwriting, you should write at once for our booklet titled, "Songs From The Heart of The Nation." It tells all about our splendid service plan which many new song writers are praising so highly. Let us help you, as we have helped others. Write at once for your copy of our FREE INSPIRING BOOKLET.

ALLIED MUSIC COMPANY

Dept. 53, 204 East Fourth Street, Cincinnati, Ohio

WILL YOU SEND US YOUR LAST REJECTED MANUSCRIPT?

THE very next time you receive a rejected manuscript send it to us. Find out why your manuscript was rejected. Certainly there was a reason. It wasn't sent back for fun.

We will carefully read your manuscript and tell you point blank why your script was returned, where its greatest fault lies, where it must be changed, where it may be sold, and how it can be bettered. You will find our criticism constructive, friendly, honest, and eminently satisfactory.

For over a decade the Criticism Department of WRITER'S DIGEST has been our most important division. It's our business to help writers sell. We know the current magazine market trends and we know how to make you understand where your faults are and how to correct them.

If you have never before patronized the Criticism Department of WRITER'S DIGEST, do so this month. Send us your manuscript, and, if you wish, the rejection slip of your last magazine to which you sent it. Our fees are most reasonable. We guarantee satisfaction. Most of our criticism checks are made out for less than ten dollars, a small sum to find out information that may prove invaluable to you.

Possibly we can re-route your talents for you, and direct your literary energies to a different type of work. The commercial literary field is so broad that a talented failure at articles may prove a famous success at novels. We are interested in your own individual problem. Let us help you to a firm literary success. Write TODAY.

The rates for a complete constructive criticism, revision suggestions and specific market information about your own individual manuscripts are: \$1 for each 1,000 words. Thus, the fee for criticizing 5,000 words is \$5. After 5,000 words, the fee is 60c for each additional thousand words. Free report on novels.

Criticism Department

WRITER'S DIGEST

22 East 12th St.,

Cincinnati, Ohio

distinctly spiritual, but no photographs. Reports in about a month. Rate varies according to character and quality of material, on acceptance."

Sunday-School World, 1816 Chestnut Street, Philadelphia, Pennsylvania. Rev. William J. Jones, Editor. Issued monthly; 25c for 3 months; \$1.00 a year. For Sunday-school superintendents, teachers, and workers. "We especially desire articles based on actual experience, dealing concisely with all phases of Sunday-school work, but more particularly in the rural districts and smaller schools. Photographs or other illustrative material make the articles more helpful. Accounts of new forms of Sunday-school activity and new solutions of old problems are especially desired. The organization and equipment of the school, the work of the superintendent and other officers, methods of teaching, teacher-training, securing the cooperation of the pupils, the influence of the school in community life, making the school a spiritual force—all these and similar phases constantly need fresh treatment. We are especially interested in the results of the work of a Sunday school in a community and in individual lives. Articles dealing with daily vacation Bible schools, and weekday Bible teaching in rural and village communities are particularly desired. Articles should not be over 1200 words in length, and, unless the subject absolutely demands it, should even be briefer. Seasonal verse of a high spiritual and artistic order is accepted on occasion. Reports within a month. Payment is 1/2 a word, on 10th of the month."

Young People's Paper, 1816 Chestnut Street, Philadelphia, Pennsylvania. Rev. William J. Jones, Editor. Issued weekly; 14c for 3 months; 55c a year. A weekly story paper principally for young people from 16 to 25. "We want good, clean fiction, with helpful lessons and wholesome Christian atmosphere woven into the very warp and woof of the stories. We desire a spiritual type of story written so that modern young people will feel the stirring challenge of the Lord Jesus Christ. Short stories may be up to 3000 words. We also use serials, preferably not more than six installments. We publish a variety of articles—short stories of from 100 to 800 words, which may be used for fillers; longer articles up to 2500 words on interesting persons, Biblical and historical subjects, worthwhile accomplishments of young people; or news of our fields. We use photographs or drawings for illustrations, and also buy poetry. Reports within 30 days. Payment is 1/2c a word, on 10th of each month."

Experimental Magazines

Crescendo: A Laboratory for Young America, Route 5, Box 862, Waco, Texas. Scott Greer, Editor. Issued quarterly; 25c a copy; \$1.00 a year. "We use short stories as a segment of life,

Writer's Digest is your best introduction when writing advertisers.

rather than fabrication. Emphasis on character, as well as honest interpretation. Not interested at all in commercially-plotted stories. Length up to 4000 words; prefer 2000-2500. Drama of importance other than entertainment. We use articles of criticism on graphic art, poetry, etc. Or ethical-political criticism. Also reviews of current serious writing. We use much poetry, but no photographs. Reports in about one month. No payment except contributors' copies."

Radio Magazines

Fan Fare Magazine, 333 Montgomery Street, San Francisco, California. Helene Peters, Editor. Issued semi-monthly; 5c a copy; \$1.00 a year. Distributed through independent grocers; strictly "Fan"—mostly radio. "We are using all radio material, but principally staff-written. Use illustrated 'fan' or behind-the-scenes radio articles, usually not over 1000 words and restricted to programs and personalities heard in Northern California and Nevada. Using no fiction at present. We do not buy photographs or poetry. Reports in one week. Payment is \$5 for short articles (less than 1000) and \$10 for longer articles."

Pulp Magazines

Ace-High, 205 E. 42nd Street, New York City. Seymour Krim, Editor. Issued bi-monthly; 10c a copy; 60c a year. "We use dramatic, colorful Western frontier fiction: novels, 13,000 to 15,000 words; novelettes, 8,000 to 10,000 words; short stories, 3000 to 5000 words. No articles, photographs, or poetry. Reports in two weeks. Payment is 1/4c a word and up on acceptance."

Action Stories, 461 Eighth Avenue, New York City. Malcolm Reiss, Editor. Issued quarterly; 20c a copy; 80c a year. "We use western stories, 20,000 12,000, and shorts; adventure stories, 12,000 words and shorts. No articles, photographs, or poetry. Reports in one week to ten days. Payment is 1c a word and up, on acceptance."

Best Western Novels Magazine, 366 Madison Avenue, New York City. Robert O. Erisman, Editor. Issued bi-monthly; 15c a copy. "We use novels to 30,000 words, short novels to 20,000 words, novelettes to 12,000 words, and shorts to 5000 words. Mature writing, off-trail plots preferred. Girl interest okay. Reports in ten days. Payment is 1/4c a word and up, on acceptance."

Big Book Western, 205 E. 42nd Street, New York City. Seymour Krim, Editor. Issued bi-monthly; 15c a copy; 90c a year. "We use colorful, intriguing Western dramatic fiction: novels, 20,000 to 25,000 words; novelettes, 10,000 to 14,000 words; shorts, 3000 to 5000 words.

**Beginners
Only**



ON the 15th of each month WRITER'S DIGEST enrolls a selected group of students in its *Beginner's Individual Course in Short Story Writing*. Experienced students or writers with a good record of MS. sales are not eligible. A monthly group of sincere students will be accepted and trained.

The purpose of this *Beginner's Course in Writing* is to show plainly the elements in writing and painstakingly explain how to write short stories. The course lasts four months.

GRADUATES of the *Beginner's Course in Writing* will not suddenly become professional writers, nor will they be able to do stories offhand for the smoothpaper magazines. They WILL, however, understand a few secrets of professional writing, and be able to compose good readable English in the approved editorial form. Only sincere students desired.

The price of this course is quite reasonable.* You will have opportunity to study under experienced, professional editors who will take an individual interest in your progress. Complete details and an outline of the *Beginner's Course in Writing* that will intrigue and inspire you await sincere inquiries.

We urge you to reply at once.

WRITER'S DIGEST
22 East 12th Street
Cincinnati, Ohio

Kindly send details of the *Beginner's Course in Writing*. This puts me under no obligation.

Name
Address
City State.....

*We believe this to be the lowest priced short story course sold by a reliable institution. Money back agreement on ALL enrollments.

Writer's Digest is your best introduction when writing advertisers.

CRITICISM, GHOSTING, REVISION

War work necessitates discontinuing my sales service, but latest market information will be furnished for all salable material. \$1.00 per short story under 6,000 words covers consideration readings; brief criticism if unsalable, or detailed treatment suggested, at a separate charge. Reading fee for short-stories under 2,000 words, 2 for \$1.00, plus return postage. No folder; no free readings. Personal calls by appointment only.

RICHARD TOOKER Box 148
Phoenix, Ariz.
Own work sold to nearly 100 publications from top slicks through pulps. Clients have made the Post, Esquire, etc.

SHOLL'S HUMANITOME**The Applied Thesaurus**

By C. V. Sholl

An encyclopedic compilation covering Man and his life. A guide to Character Delineation, Human Description and Human Action.

Reference lists lead to material for portraying any sort of Character in every detail—his Body, Costume, Mind, Emotions, Emotional Expressions, Sensations, Appetites, Temperament, Character, Manners, Habits, Actions, Speech (with substitutes for "said"), Voice, Race, Social Status, Occupation, etc., etc.

3,000 uniquely complete word-lists with rare words defined. 60,000 terms. Index with 18,000 references; 414 7"x9 1/2" pages. Bound in green buckram.

Mr. Irvin S. Cobb, noted writer and lecturer, says: "In my humble opinion you've produced a work which should be a tremendous value to every writing man, every professional speaker, and a whole lot of others. May I congratulate you upon your achievement?"

Price \$4.00. (Canada, \$4.50), check or money order. Money back guarantee.

The Verbis Publishing Co., Dept. W.
P. O. Box 133 Flushing, New York

WRITING FOR THE JUVENILES

is easy, profitable and pleasant. The largest market open to beginning writers, and the only one where you can EARN AS YOU LEARN! One of my students has sold \$80 worth of material in four months—one has sold 70 stories and articles. My special course of instruction in WRITING FOR THE JUVENILE MAGAZINES teaches everything it is necessary to know. Write for terms. Mention *Writer's Digest*.

MAITLAND LEROY OSBORNE

23 GREEN STREET WOLLASTON, MASS.

WRITERS!! ATTENTION!!

We specialize in the criticism, re-writing, ghost-writing and marketing of short stories, novels and various types of book-length manuscripts. Original sermons and speeches prepared according to specification. Printed lectures, sermons and outlines also furnished. Testimonials galore. FREE marketing advice. Request free circular.

CONTINENTAL WRITERS' AND SPEAKERS' BUREAU
705 Railway Exchange Bldg., Montreal, Canada

SONGS PAY BIG DIVIDENDS

Send us your song poems for our expert FREE CRITICISM. You may have a song hit. America needs songs of all types now—and songs pay big dividends. Don't delay—send us your song poems NOW! Instructive booklet concerning song poems sent FREE on request.

UNITED MUSIC CORPORATION, Dept. 12, Salem, Ind.

Also dramatized fact articles, 1000 to 2000 words, brief photographs of frontiersmen, etc. Best to query before submitting articles. No photographs or poetry. Reports in two weeks. Payment is 1/2c a word and up, on acceptance."

Captain Future, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued quarterly; 15c a copy. "We use short stories, from 1000 to 6000 words, along scientific or fantastic lines. Prospectus of requirements sent on request. No articles, photographs, or poetry. Reports in two weeks. Payment is 3/4c a word and up, on acceptance."

Complete Western Book Magazine, 366 Madison Avenue, New York City. Robert O. Erisman, Editor. Issued bi-monthly; 15c a copy. "We use novels to 40,000 words, novelettes to 15,000 words, shorts to 8000 words. Mature writing, off-trail and slick-bent plots preferred. Girl interest okay, subordinated. Reports in ten days. Payment is 1/2c a word and up, on acceptance."

Dime Western, 205 E. 42nd Street, New York City. Michael Tilden, Editor. Issued monthly; 10c a copy; \$1.20 a year. "We use dramatic, convincing and colorful human fiction of the West, from the days of the Mountain Men to the first decade of the present century. Must be well written. Novels, 15,000 to 18,000 words; novelettes, 10,000 to 12,000 words; shorts, 3000 to 5000 words. No articles, photographs, or poetry. Reports in two weeks. Payment is 1c a word and up, on acceptance."

Exciting Love, 10 E. 40th Street, New York City. Leo Margulies, Editorial Director. Issued quarterly; 10c a copy; \$1.20 for 12 issues. "We use a 25,000 word lead novel, told entirely from the girl angle and leaning heavily on the strong emotional love slant. Modern girls and modern problems. Also use short romantic love stories not over 5000 words. No articles, photographs, or poetry. Reports in ten days to two weeks. Payment is 1/2c a word and up."

44 Western, 205 E. 42nd Street, New York City. Seymour Krim, Editor. Issued bi-monthly; 10c a copy; 60c a year. "We use well-plotted, swift-moving stories of the Old West: novels, 15,000 to 18,000 words; novelettes, 8,000 to 10,000 words; shorts, 3000 to 5000 words. Also dramatized fact articles, 1000 to 2000 words, dealing with the frontier. Best to query first on articles. No photographs or poetry. Reports in two weeks. Payment is 1/2c a word and up, on acceptance."

Writer's Digest is your best introduction when writing advertisers.

a
e
t
e
s
d

le
A
a
si
A

st
as
A
n
w
B

w
ca
1.
2.
3.
4.
5.

6.
7.
8.
9.

ni

A
w
N
N
N
P
P

● IF YOU WANT TO KNOW

what I can do for you, listen to what three famous authors—
WHO DO KNOW— have to say:

AUTHORITATIVE HELP WITHIN THE REACH OF ALL

● **WAR PLOTS**

Our Government values the cooperation of writers, and has made specific recommendations to both writers and editors. I have compiled a brochure showing the kinds of plots authors are asked to write and editors are asked to buy, and shall be pleased to send it on receipt of 50c, the cost to me of production, mailing, etc.

● **PLOT CARDS — the Perfect Plotting Device**

A deck of cards which supplies plot synonyms of at least 150 words each—and supplies them **FOREVER AND WITHOUT LIMIT.** No two plots can be alike, and nothing could be simpler to operate. You simply deal out a hand to yourself, and you have **A COMPLETE PLOT, READY FOR USE.**

These cards will furnish you with plots for all the stories you can hope to write if you live to be as old as Methuselah—and they are **COMPLETE, WORKABLE, PRACTICAL PLOTS**—not merely a disconnected skeleton outline, a setting, or a Jumble of words or sentences.

Beware of Imitations.

PRICE 1.00

● **COMPLETE WRITER'S REFERENCE LIBRARY**

A series of nine brochures which should help you, whatever your writing or selling trouble. Price 25c each, postpaid.

1. The Nature of the Short-Story
2. Short-Story Plots and Their Development.
3. The Development of the Short Story from the Plot.
4. Lifelike Characterization, Dialogue, and Description.
5. The Essential Factors of Plot Value; Planning; Suspense; Twists; Reader's Doubts, Etc.
6. Viewpoint and Visualization.
7. Setting, Atmosphere, Glamour, Transition.
8. Planning and Writing the Complete Story.
9. The Science of Selling Manuscripts.

You may order any one, or the complete series of nine for Two Dollars.

● **THE FORMULA IN MODERN WRITING**

A series of analyses of the "formulas" used in writing the various types of fiction and non-fiction.

No. 1. THE LOVE STORY A: For the Slicks
B: For the Pulp

No. 2. FORMULA FOR FEATURE ARTICLES

No. 3. THE FORMULA OF THE "RED-BLOODED"

PULP STORY A: The Western Story
B: The Action-Adventure Story

Price 25c each, postpaid

Other "Formulas" in preparation.

"Dear Mr. D'Orsay:

Your critique was O. K. Permit me to thank you for it and to admire you for it. You have actually dissected my stories and got your claws on the technique better than I could have done . . . In the situations which you uncover you really get at my own brain-processes in creating them, which is a remarkable thing to do."—**H. BEDFORD JONES.**

"If I had had Mr. D'Orsay's assistance as a critic to help me when I started, I would have stepped out of the law business years sooner than I did."—**EARLE STANLEY GARDNER.**

"I consider Mr. D'Orsay both competent and honest—and I would not say as much for some others in his profession."—**J. ALLAN DUNN.**

The above are typical of many warm endorsements of my work in building writing careers and my books by other leading authors, editors, and publishers, such as Zona Gale, Bess Streeter, Robert W. Chambers, Mary Austin, Edwin Baird, John Byrne, J. B. Kelly, etc., etc.

If YOU are tired of wasting time and money with humbugs, and are looking for **HONEST AND COMPETENT SERVICE**—the kind of Service which has stood the acid test of 25 years—write for 44-page booklet, "THE TRUTH ABOUT LITERARY ASSISTANCE," which is **FREE ON REQUEST.** It gives my credentials, both as an author and a literary critic, and also contains *vital information, not obtainable elsewhere, designed to protect your pocketbook.*

CRITICISM AND SALES SERVICE: \$3.00 for any Ms. under 3,000 words (including "short-shorts"); for longer stories, the fee is \$3.00 for the first 3,000 words, and sixty cents a thousand words (or fraction) thereafter. Special terms for book-lengths. Commission on sales 10%.

LAURENCE R. D'ORSAY

Author "The Profit in Writing" (\$3.00); "Writing Novels to Sell" (\$2.50); "Landing the Editors' Checks" (\$3.00); "Stories You Can Sell" (\$3.00); "Mistress of Spears" (\$2.50), etc.

AUTHOR OF STORIES AND ARTICLES IN LEADING MAGAZINES

In order to conserve tires hitherto consumed in driving to and from Beverly Hills, and reserve them for necessary calls on visiting editors and on studios, I am conducting my Service from my home for the duration of the war. Please address all mail to me at **TOPANGA, CALIFORNIA**, and all express packages to me at **Santa Monica, California.** (No street address required).

"BUILDER OF LITERARY CAREERS SINCE 1919"

5 Reasons Why the WINSTON Is the Ideal Dictionary for Writers:

to throw stones at a window; not frequently, *throw* carries force intended offensively. The difference between *cast* and *throw* appears also in their figurative use; to *cast* aside a suggestion requires no more effort than to *throw* off bad associations, evil habits, etc.; requires an actual exertion of the will. To *hurl* is to *throw* violently; often it suggests a large object, but it may merely indicate the force with which an object is impelled; as, he *hurled* a missile at my head. To *fling* is to *throw* suddenly; it is used of small objects, like a stone, or a carelessly slung stone, but it may be used by violence or anger, and send a missile, a spoiled gift, or an insult, very directly to its destination. To *loss* is to *throw* lightly or carelessly with a slight motion of the upturned palm.

Cas-ta-li-an (käs'tā-lī-ān), *adj.* [< Gr. *Kastalia*], *Poet.*, of or pertaining to Castalia, a fountain on Mt. Parnassus, sacred to Apollo and the Muses, whose waters inspired all who drank thereof.

cas-ta-nets (käs'tā-nēts; käs'tā-nēts), *pl.* [< Sp. *castañeta* < Lat. *castanea*, chestnut], small spoon-shaped shells of hard wood or ivory, shaken with the fingers to beat time to music and dances, especially Spanish dances.

cast-a-way (käs'tā-wāy), *adj.*, *relected*; thrown aside; 2, shipwrecked—*n.*, 1, a person or vessel wrecked on a barren coast; 2, a social or moral outcast.



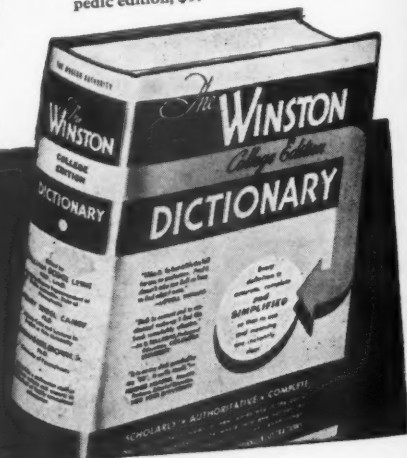
CASTANETS
caste (käs't), *n.* [< Port. *casta*, lineage; used of Hindus by the Portuguese, first colonists in India], 1, one of the restricted hereditary divisions of society into which Hindus are separated by Brahman religious law; also, the system which established this division; as, the laws of *caste*; 2, in general, a classification of society based on such externals as wealth or occupation; also, one of the classes so distinguished; 3, social position.

Syn. class, clan, order, rank, circle, coterie, club, clique, set, grade, degree. Each of these words names a group of related persons or objects. *Class* is the general term for any group whose members possess common characteristics; it may designate a social group, as, the leisure *class*; or it may be widely inclusive; as, the voting *class*; membership in any particular *class* might vary greatly with time or conditions. On the other hand, *caste*, which involves hereditary and sacred distinctions, is the most rigid of the terms which name the divisions of society; membership in a *caste* is exclusive; people may drop out, but rarely, if at all, enter a *caste* unless born to it. Members of a *clan* are bound together by common lineage. Those who form a *circle* are, often, of a social nature. A *coterie* is a select and definite organization and purpose. *Set* names a group of people with similar ideas and manners, usually so exclusive, because larger, than a *coterie*. *Clique* implies a small group, usually within a larger one, and has an unfavorable connotation; a *clique* frequently works only for its own ends, and is apt to be hostile as well as selfish. *Rank* implies a social position.

1. BIG, two-line key words make reference easy—while you work.
2. Definitions in direct, time-saving language. No "detour definitions."
3. 3,000 illustrations for descriptive details, clearer understanding.
4. Many definitions encyclopedic in scope.
5. Handy thumb index is "standard equipment"—no extra cost.

... PLUS the facts that the Winston contains 100,000 references; all words in general and literary use, and many new words; authoritative, scholarly, and up-to-date—revised every year! Praised by writers, scholars, educators, business men and women. College edition, \$3.50; Encyclopedic edition, \$5.

(Sample page shown here is actual size)



The WINSTON DICTIONARY

AT ALL BOOKSTORES

The JOHN C. WINSTON CO., Philadelphia

1
2
s
e
r
r
r
r
-
s
o
n
n
w
r
d
v